



MUSICAL AMERICA



Edited by *John F. Freund*

Vol. VI. No. 25 NEW YORK, SATURDAY, NOVEMBER 2, 1907 \$1.00 per Year Five cents per copy

GREAT INFLUX OF EUROPEAN ARTISTS

Mary Garden and Other Manhattan Stars Fellow-Travellers of Paderewski.

De Cisneros Arrives Barely in Time to Keep Engagement in Philadelphia—American Tenor Comes Back to Sing for Conried—Trentini Keeps Ship's Officers Busy.

With the docking of the *Kaiserin Augusta Victoria* late Saturday evening in Hoboken, the incoming "musical cargo" on last week's steamers reached its highest point of interest when the be-haloed Paderewski, the operatically startling Mary Garden and a scintillating group of Miss Garden's fellow-members of this year's company at the Manhattan Opera House, came down the gang-plank and were immediately subjected to the material ordeal of having their baggage examined by the customs officials.

During the voyage over old Neptune betrayed a wanton disregard for the physical comfort of those of the artistic temperament. Paderewski, however, seemed not to experience any difficulty in maintaining his equilibrium, and passed the time away by practising on a small piano in his stateroom and playing bridge with a party of Americans in the smoking room, incidentally losing money.

"There has been an enormous change in the musical taste of the people of the United States since I first came here sixteen years ago," said the eminent pianist to a reporter, "especially in the West, which, when I first knew it, was not up to a great standard. In Boston and New York it is quite the same as in Paris and London—indeed, I may say that the first two cities from a musical standpoint are much better than Paris. Why? Well, the French, after all, are not a very musical people. A limited number, perhaps, are exceptions, but the great mass of people doesn't like concert music. Over here you are Anglo-Saxons and inherit a love for it.

"The only form of music the French like is opera, and that is why you find in every small city in that country a small theatre or opera house. The concert hall is seldom found."

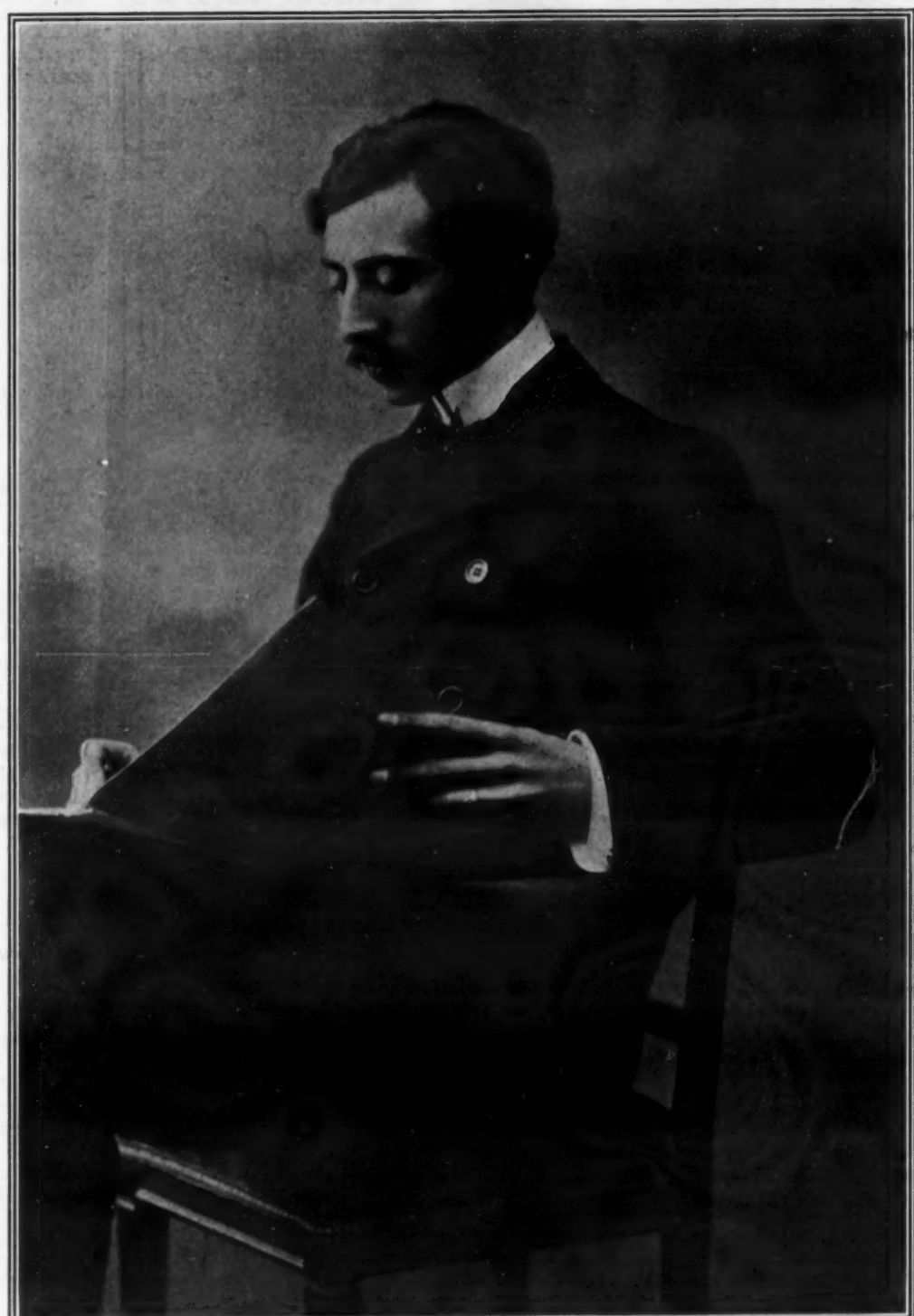
Paderewski is accompanied by Mme. Paderewski.

This is Miss Garden's first return to America since she went to Paris ten years ago to study under Trabadello. It was as a pupil of Chevalier that she made her debut at the Opera Comique seven years ago, and more recently she has studied with Jean de Reszké. It was not until the last day of the voyage that, accompanied by Peeps, her white dachshund, she remained on deck for any length of time.

Miss Garden has taken an apartment and her sister will keep house for her. On Sunday she held a reception, when she said that she expects to make her American debut in Massenet's "Thais," which affords her opportunity for an imposing entrance. Other operas in which she will appear at the Manhattan will be "Louise," "Manon," "Pelléas et Mélisande," "Faust" and "La Traviata."

The other new Hammerstein singers were Jeanne Gerville-Réache, contralto, from the Opéra Comique, who will sing next Monday in the opening performance

(Continued on page 4.)



ERNEST SCHELLING

One of America's Leading Pianists Who Will Play an Important Part in the Present Season of Music

CARL WENDLING'S DEBUT.

New Boston Symphony Concert Master Appears as Soloist in Boston.

BOSTON, Oct. 28.—Carl Wendling, the new concert master of the Boston Symphony Orchestra, made his American debut as a soloist at the last pair of Symphony concerts. The program follows: Overture to "Genoveva".....Schumann Concerto for violin and orchestra...Brahms Symphony in A minor.....Mendelssohn

Mr. Wendling created a favorable impression, giving a thoughtfully conceived and highly finished interpretation of this intricate concerto. His tone, according to H. T. Parker in the *Transcript*, was clear, warm, undulating and sensitive, although Mr. Wendling lacked the compelling magnetism of a stirring virtuoso.

Wassily Safonoff, conductor of the Philharmonic orchestra, Richard Buhlig, the young American pianist, and Fritz Kreisler, the violinist, arrived from Europe Wednesday.

JEAN GERARDY HERE.

Belgian 'Cellist Comes for His Last Tour of America.

Jean Gerardy, the Belgian 'cellist, arrived Wednesday from London on the *Kronprinz Wilhelm*. Gerardy comes to this country to tour the American cities in concert for the fifth and last time. His manager, R. E. Johnston, will next season direct the young artist in a tour through Australia.

Gerardy was born December 7, 1877, in Liege, Belgium, a city famous as the native place of many musicians, including Leonardo, Vieuxtemps, Servais, Ysaye, Thomson and Marsick. He entered the Belgian Conservatory at the age of seven, and six months later he captured a prize in competition with young men of twenty years and more. It was an unheard-of achievement. The "wonder-child" made his first public appearance at the age of nine, at Liege, and at eleven he went forth, the youngest graduate of the conservatory, and performed in the great music centres in conjunction with Paderewski, Ysaye and other noted musicians.

PADEREWSKI OPENS HIS AMERICAN TOUR

Plays His New Set of Variations to Enthusiastic Audience in Bridgeport.

Great Pianist Has Lost None of His Old Fire and Charm—Has Regained His Health as Shown by Lack of Visible Fatigue at End of Exacting Programme.

IGNACE PADEREWSKI'S DEBUT. SMITH'S THEATRE, BRIDGEPORT, CONN., Oct. 30.—The program: Variations and fugue, Op. 23, (first time), Paderewski; sonata, Op. 27, No. 1, E flat, Beethoven; "Auf dem Wasser zu Singen," "Soiree de Vienne," A major, "Erlking," Schubert-Liszt; nocturne, F sharp major, Op. 15, etudes Nos. 10 and 5, Op. 10, valse, A flat, Op. 34, scherzo, B flat minor, Chopin; "Chant d'Amour," Stojowski; rhapsodie No. 13, Liszt.

Bridgeport's largest opera auditorium was thronged with a capacity audience on Monday evening, and it did not seem that the wretched weather sufficed to keep any away who made the advance sale for the great Polish pianist well-nigh record breaking for the city. It was a brilliant, discerning gathering and its welcome of Paderewski was deafening as was its reception of number after number of the long program.

It will be impossible for the musician to feel that he has lost any of his extraordinary popularity with American audiences despite the years that have elapsed since he last visited this country. Time of absence could not detract from the first enthusiasm over the versatility of his genius.

Of course the most eagerly-awaited item of the program was Paderewski's own "Variations and Fugue, Opus 23," which he played in this country for the first time. It is a long composition, taking fully twenty minutes in its playing, and before a fourth of this time had elapsed the discerning knew that the Polander had lost none of his old charm, his poetic glamour, his brilliance, his imagination, even as they had realized on his entrance that his stage presence is still as alluring and inspiring as of old. And nowhere abroad could he have received greater assurance than here that his composition is a success.

He was compelled to repeat one of the Chopin etudes, as well as the Chopin valse, and the unquenchable applause at the end of the listed numbers brought him back to play in his inimitable way the "Spinnerlied" from "Der Fliegende Holländer." He did not play his minuet.

The lack of fatigue he showed at the finish of the exacting evening bore out all reports of his return to perfect health.

In the same program Mr. Paderewski appeared in Baltimore on Tuesday and will be heard in New York Saturday afternoon.

LEE.

"Madam Butterfly's" Western Tour.

Henry W. Savage announces that his entire "Madam Butterfly" company, which this week closed its engagement at the Garden Theatre, New York, will leave Saturday night for its second tour of the Pacific Coast. A tour of 16,000 miles has been mapped out. The company appears in Providence, R. I., Monday night.

Carnegie Hall Crowded as Hofmann Gives His First Recital of Season

Brilliant Young Pianist Attracts a Great Audience and Presents a Remarkable Program, Including Twenty-five Chopin Preludes—Critics Enthusiastic in Their Praise of His Performance.

Carnegie Hall was crowded Saturday afternoon when Josef Hofmann reappeared after two years' absence, to give his first piano recital of the season. So great was the demand for admission that every seat in the parquet had been sold a half hour before the young pianist took his place on the stage.

The program opened with Beethoven's Sonata, opus III, and continued with Mendelssohn's Scherzo in E minor, the C major fantasia by Schumann, twenty-five Chopin preludes and three Liszt numbers: "Legende," "Liebestraum" and "Campanella." While the audience was not in an excessively demonstrative mood, there was every evidence that the masterful work of the artist gave deep satisfaction and his various numbers were received cordially.

After the last number had been played, the listeners demonstrated how deeply the recital had impressed them by crowding before the platform and demanding encore after encore. Despite the length of the program he had given, Hofmann met these demands most graciously, and in his additional numbers strengthened the impression of his artistry that had already been made. Throughout the performance he showed a degree of musicianship which stamped him as one of the greatest of living pianists. Fine sentiment, exquisite tonal coloring, a wonderful—at times astounding—facility of expression, are all among the characteristics of his art, which at once lends itself to a striking virility and poetic delicacy of utterance.

That Mr. Hofmann's art has matured and broadened remarkably since he was last heard here was the unanimous opinion of the leading newspaper critics and professional musicians in the audience. On this point W. J. Henderson remarks in the *Sun*: "The ripening of his musical experience has been swift and lovely. He has rid himself of almost every vestige of mannerism in touch, which was formerly one of the stumbling blocks in the way of his achievement of full conviction, and in doing this he has so enriched his treasury of color that now his tonal utterance is one endless outpour of ravishing beauty." In the same connection Richard Aldrich states in the *Times*: " * * * he returns a riper, maturer artist than he was the last time he played in New York; an artist of high ideals and of powers, intellectual and technical, remarkable even in these days."

The performance of the Beethoven Sonata received warm praise from all the critics. "He preached the lofty tenderness and fathomless introspection of Beethoven * * * in a manner inspiring and touching," writes Mr. Henderson, while Reginald de Koven, in the *World* declares the reading of this work was "lucid, forceful and dramatically pictorial," contending, however, that "one missed the classic repose of a D'Albert and the romantic feeling of a Paderewski."

The Mendelssohn Scherzo was "played at whirlwind speed and with exquisite delicacy," according to the *Herald* chronicler; while the performance of the twenty-five Chopin preludes was perhaps the most remarkable achievement of the afternoon. "Hofmann played the preludes lovingly. Some of them he played so beautifully that only rhapsodic utterance could do him

justice," says Mr. Henderson. The other critics, however, were inclined to take exception to the grouping, in one continuous performance of these diversified works. "The choice was scarcely wise," observes Mr. Aldrich in the *Times*, "for there are



JOSEF HOFMANN

His First Recital This Season Took Place Saturday in Carnegie Hall

too many of them to be given in such connection, charming and characteristic as most of them are of the manifold facets of Chopin's genius; and there is no inner bond of connection between them that requires or suggests their performance together." Although arguing along similar lines, Charles Henry Meltzer, in the *American*, maintains "Hofmann played each prelude admirably, with the nicest and most intelligent regard for its delicacy."

The three Liszt numbers "could hardly have been better played," states the new critic of the *World*, "especially the 'Campanella,' where the scintillating brilliancy of Hofmann's tone was remarkable."

ST. PAUL'S SCHUBERT CLUB GIVES ITS FIRST RECITAL

Living Composers Represented on Program of Songs, Piano and 'Cello Music.

ST. PAUL, MINN., Oct. 28.—The first of the Schubert Club series of fortnightly recitals was given before a large audience in Elks' Hall, Wednesday afternoon. The program was given by Minnie Bergman, soprano, and Carlo Fischer, 'cellist, with Edith McMillan and Margaret Gilmor at the piano.

The interest of the audience was held by a program made up almost entirely of living composers. With the exception of the Brahms songs, "Meine Liebe ist Grün" and "Vergebliches Ständchen" and Liszt's "Du bist wie eine Blume" and "Es muss ein Wunderbares sein," only modern writers were represented.

Miss Bergman's first group consisted of

Frank La Forge's "Retreat" and "Like a Rosebud" and two songs by Mary Turner Salter—"Autumn Song" and "The Cry of Rachel." Rudolph Ganz was represented by "Mir Träume" and "Hinaus." Dora Robinson, a young English writer, by "I Send You Roses" and "Love and Grief." Eleanor Freer, a Chicago woman, by "Apparitions." Other songs were Hildach's "In meiner Heimath," which was given a particularly good rendition, and "Morgenbrot," by Van Eyken. The program closed with "My Love He Comes on the Ski," by Clough-Leiter.

Miss Bergman has a high voice, rich and strong, a well-defined method, and good style.

The Sonata for piano and 'cello, Op. 28, D major, by Ernest Lent, of Washington, was played from manuscript. The composition draws gratefully upon the varied resources of the 'cello, and in the capable hands of Mr. Fischer and Miss Gilmor proved an interesting and enjoyable number.

F. L. C. B.

BISPHAM IN BUFFALO.

Noted Baritone's Favorite Program Given at Successful Recital.

BUFFALO, Oct. 28.—A recital which will be remembered with especial interest and delight was given before a very enthusiastic and large audience at Convention Hall, Saturday night, by David Bispham, who, if possible, deepened the profound admiration for his versatility and art. The program consisted of Handel's aria, "O Rudder Than the Cherry," Schubert's "Wanderer," as ever most impressively rendered, Schumann's "Hidago," "Im Herbst," by R. Franz, "Ein Ton" by Cornelius, an exquisite tone picture, "Erinnerung," by Brahms, which was ideally interpreted, three songs in memoriam to Grieg, "Des Dichters letztes Lied," "Mit einer Wasserlilie," "Mein Ziel," "The Mad Dog," by Liza Lehmann, "Who Knows?" by Max Heinrich, and "The Stuttering Lovers" (old Irish).

As Mrs. von Liebig had been principally instrumental in bringing Mr. Bispham to Buffalo, it was a gracious act on the part of the great artist to sing three songs of Rudolph Bismarck von Liebig, accompanied by the composer: "The Parsee," "That Was Thy Face" and "Fairest of All." Saint-Saëns's "Danse Macabre" (duo for two pianos) was played by Allene von Liebig and Mr. Bispham's clever accompanist, "Harold O. Smith."

Mr. Bispham, who is fortunately always generous with encores, gave also "Ich grolle nicht," by Schumann; "Hark! Hark! the Lark" and "Who Is Sylvia?" by Schubert; "The Swan," by Grieg, and "Danny Deever," by Damrosch.

M. B.

BENDIX IN CHICAGO RECITAL.

Music Hall Audience Hears Well-Known Violinist Play.

CHICAGO, Oct. 28.—Max Bendix, now under the management of F. Wight Neumann, played before a large-sized audience in Music Hall, on Thursday evening. The recital showed musical development in every particular, technique and intonation being nearly perfect.

The accompaniments were played by Besie Hughes, whose work added much to the success of the evening.

Mr. Bendix will be remembered as one of the leading violinists of Chicago, concertmaster of the Theodore Thomas Orchestra, and one of its best soloists. Mr. Bendix has been located in New York City for several years as a soloist, quartet player, teacher and conductor. He comes to Chicago with a plan to organize an orchestra of which he will be the director.

C. W. B.

MISS GOODSON WITH THOMAS ORCHESTRA

English Pianist Receives an Ovation at Chicago Concert, Playing Grieg Concerto.

CHICAGO, Oct. 28.—Katherine Goodson, the English pianist, made a most favorable impression as an artist of the first rank as the soloist of the Theodore Thomas orchestral concert last Friday afternoon, interpreting Grieg's concerto in A minor; and Frederick Stock intensified admiration for his capability by his masterly direction of Brahms's first symphony. Miss Goodson came as a stranger here, but the strength of authority as well as the poetic power of her playing immediately impressed itself upon the audience in magnetic fashion. The analytical faculty was strongly but not pedantically revealed; the way in which she looked to the director instead of at the keyboard and the quality of her playing showed the sympathy with orchestral interpretation.

Miss Goodson triumphed signally in the Grieg concerto and was recalled time and again, finally responding with a "Reverie" by Strauss, that was given with delightful delicacy.

The novelty of the day was Emil Hartmann's overture and Vorspiel, "The Vikings," somewhat venerable, to be sure, having been "advanced" over thirty years ago. It was a good example of the Scandinavian composition that existed at that time under the Mendelssohn influence. The Brahms-ites had an hour of joy reveling under the spasmodic spell of the First Symphony, which the enthusiastic ones were wont to call the Tenth after the immortal nine.

"Miss Goodson came forward unostentatiously, but with the long, easy, swinging walk that is typically English," says W. L. Hubbard, in the *Chicago Tribune*. "The first movement of the Grieg Concerto had not progressed far until the intelligent listener realized that a pianist and a musician of uncommon worth was at the piano. The composition has been played here frequently at the Thomas concerts, but it is believed that never before has it been as poetically interpreted and tonally as beautifully given as it was by Miss Goodson."

C. E. N.

MUSIC AT WOMAN'S PRESS CLUB.

Cecilia Winter, Idalia Ide and Kitty Cheatham Heard at Latest Meeting.

At the meeting of the Woman's Press Club Saturday afternoon last, in the Waldorf-Astoria, there were several excellent musical numbers interspersed amid the addresses. Particularly admired was Cecilia Winter, the contralto, who sang "O Love, Thy Help," from "Samson and Delilah," and "All the World Awakes To-day," of E. German.

Idalia Ide sang Brahms's "The Violet" and the Dell-Aqua "Chanson Provençal," while Kitty Cheatham delighted her audience as usual with child songs from Stevenson, Kipling and negro folk-songs.

The musical numbers were arranged by Lillie d'Angelo Bergh, who is closing her second term as chairman of entertainment for the club.

There was a large audience, among whom were many prominent persons, present.

Mmes. Anna Lankow and Anna E. Zeigler are making preparatory arrangements for a large opera class consisting of their combined pupils.

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BLANCHE HAMILTON FOX

Under the Stage Name of Bianca Volpini She Has Been Singing With Success in Opera in Italy

MILAN, Oct. 22.—That Americans can come to Italy and make a success in grand opera is proven again in the case of Blanche Hamilton Fox, the young mezzo-soprano from Boston, who has been singing here the past two years under the stage name of Bianca Volpini. Miss Fox has just returned to Milan from a few months' visit to London and Paris, where she met and sang for Oscar Hammerstein, who was delighted with her voice and who predicted great success for her; also for Jean de Reszké and Mme. Nordica, both

of whom at once became greatly interested in her voice.

Miss Fox has received a number of tempting offers recently, and from among them she has chosen to accept a contract to sing during the coming carnival season at Mantova and Venice in the operas "Aida," "Battista" and "Mefistofele" at Mantova, and in "Mignon," "Trovatore" and "Favorita" at Venice. The opera "Battista" was composed by the well-known and talented priest Don Fini, and was written as an oratorio, but will now be given as an opera, and Miss Fox has had the honor of being selected to create the rôle of *Theodora*. L. G. H.

EMMA THURSBY'S VACATION.

Well-Known Teacher of Singing Returns from Visiting Old Pupils.

Emma Thursby returned last week on the *Princess Irene*, after a Summer of rest spent principally in Italy, and is resuming her teaching at her New York studio.

While abroad Miss Thursby saw a number of her pupils who are now singing and pursuing their studies in European cen-

tres. Among these was Josephine Schaffer, with whom she spent several weeks in Munich, and who made a successful début in Zürich last Winter as *Elizabeth* in "Tannhäuser." This month she begins a two years' engagement at Augsburg, and the time Miss Thursby was in Munich, was spent in preparing Miss Schaffer for the parts she is to sing there.

In Rome Miss Thursby was with Marta Wittkowski, the contralto, who is now studying with Cotogni, the well-known

baritone. Last Spring, after but one year abroad, Miss Wittkowski sang *La Cieca* in "La Gioconda" fifteen times, and also *Amneris* in "Aida," in Perugia.

At Rapallo, near Genoa, Miss Thursby visited still another of her old pupils, Josephine Swickard, now preparing a large concert repertoire with Reinhold Hermann. Miss Swickard, who has already sung in Berlin and elsewhere under Weingartner and other directors, is to sing in Cassel and other German cities this month, before returning to fill engagements in America.

CONRIED'S NEW CONDUCTOR HERE.

Rudolfo Ferrari Will Make New York Debut on Season's Opening Night.

Rudolfo Ferrari, the new Italian conductor of the Metropolitan Opera House, arrived from Europe Friday of last week, on the *Savoie*, and was seen later in his apartments in the Hotel York.

"This is my third visit to New York," he said, "but I have never conducted opera here. I was engaged by Abbey & Grau for the last tour of Etelka Gerster in 1889, but at the rehearsal she broke down while trying to sing an air from the 'Barber of Seville' and the tour was canceled. The following season Campanini engaged me for a concert tour and I acted as his accompanist. I shall make my first appearance here in the conductor's chair the opening night of the season, when I shall direct 'Adrienne Lecouvreur.'"

Mr. Ferrari has just completed a three months' engagement at the Opera House in Buenos Ayres. He was born at Mirandola in 1863, and studied the piano and composition with his father, who was a musician of note. He completed his studies at the Rossini Lyceum in Bologna and made his début as a conductor at Ravenna in 1883. Then he went to Bologna, and he has since conducted at Florence, Vienna, Berlin, Frankfurt, Naples, Palermo, Trieste, Madrid, Barcelona and Lisbon. Mr. Ferrari also spent three seasons at La Scala, in Milan.

FIRST TECKTONIUS MUSICALE.

Guests of Popular Pianist Hear an Enjoyable Program Presented.

The first of a series of reception musicales announced for this season by Leo Tecktonius was given at his studio, No. 366 West Fifty-seventh street, last Sunday afternoon, to more than a hundred guests. The program was opened by Wilhelm Lamping, cellist, of Köln, Germany, who played a number from the Bach Suite for cello alone. Clifford Wiley sang a number of Haile's songs, and Mr. Tecktonius played numbers from the works of Schumann, Grieg, Olson, MacDowell and Gottschalk.

The hostesses were: Mrs. Marie Cross-Newhaus, Mrs. Harry Wallerstein, Mrs. Samuel Gross, Mrs. R. A. Lewis, Mrs. Clifford Wiley, Mrs. William Jayne, Mrs. Herman Strybing, of Brooklyn, Florence Gildersleeve and Mrs. Strybing.

Among the artists present were Prof. and Mrs. Cornelius Rübner, of Columbia University, Reinald Werrenrath, Edwin Chambers, Platon Brounoff, James Lay, Mr. and Mrs. Haile, Mr. and Mrs. Bennett, Mr. and Mrs. P. Paul Graef, Marc Mermod, John Heath and others.

New York Recital Quartet.

The New York Recital Quartet is coaching with Mme. Anna E. Ziegler and forming a complete repertoire of quartets, duets, etc., for concert engagements. Each member of the quartet is an accomplished soloist. The members are: Susan Levenberg, soprano; Winifred Phillips, contralto; M. J. King, tenor, and William Hirshman, baritone.

MME. VON NIESSEN-STONE ANNOUNCES SONG RECITALS

Popular Contralto Will Present Three Programs in Mendelssohn Hall This Winter.



MME. VON NIESSEN-STONE

Contralto Who Appeared With Success at the Opening of Her Season in Ohio Recently

Mme. Matja von Niessen-Stone, the popular contralto, announces three song recitals to be given at Mendelssohn Hall, New York, on the afternoons of December 4, January 29 and March 11. The programs will comprise old Italian and classical music, modern composers, and folk songs of eleven countries in their native tongues: German, Italian, French, Russian, Danish, Norwegian, Swedish, Dutch, English, Irish and Scottish. J. E. Francke has charge of the business arrangements for this series, which promises to be most interesting.

Mme. von Niessen-Stone has already opened her season, having appeared under the auspices of the Tuesday Musical Club early in October, at Sandusky, Ohio. Referring to the enthusiasm caused by her work the "Star-Journal" of Sandusky observes in its issue of October 9, "This was aroused by the magnificent achievements of the artist and by her charm of manner, for Mme. Niessen-Stone combines with a voice of rare beauty and a fascinating power of interpretation that rarest of all natural gifts—a magnetic stage presence. The combination was irresistible."

Clyde A. Nichols Married.

DETROIT, MICH., Oct. 28.—Clyde Albert Nichols, tenor soloist of St. Andrew's Presbyterian Church, Windsor, Ontario, whose studio is in the Gladwin building, Woodward avenue, was married at noon Wednesday, Oct. 2, to Maude Lila Voorhees, at the Summer residence of her parents at Orchard Lake. Miss Elizabeth Thorpe, pianist, of Pontiac, played the wedding march of Mendelssohn on the organ. Mr. and Mrs. Nichols will reside in Detroit on their return from a prolonged wedding tour.

Sheffield, the first English town to establish a permanent opera chorus along the lines championed by Charles Manners, of the Moody-Manners English Opera Company, is now trying to establish a library for the society.



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ARRIVAL OF ARTISTS.

(Continued from page 1.)

of the season, and will alternate with Mme. Bressler-Gianoli as *Carmen*; Camille Borello, soprano, from the Cologne Opera, who will make her debut in "La Damnation de Faust" on Wednesday; Mauricia Morichini, a young soprano from the Island of Mauritius, of whom much is expected; Ludmilla Seegris, a soprano from the Imperial Opera, St. Petersburg; Giovanni Zenatello, whom Mr. Hammerstein has imported as a rival to Caruso and Bonci; Leone Cazaun, the tenor discovered by the impresario in Algiers, who has a fine physique as well as a voice; Adamo Didur, the Polish basso, and Armand Crabbe, baritone, from the Théâtre de la Monnaie, Brussels. The two new conductors, André Charlier, of the Théâtre de la Monnaie, and Ottilio Parelli, of La Scala, were with them.

Returning members of last season's company were Mme. Bressler-Gianoli, the *Carmen* success of the year; Charles Dalmorès, who spent the Summer principally in Berlin and Bayreuth, coaching in the Wagner rôles he is to sing at the Manhattan this Winter and at Bayreuth next Summer; Charles Glibert, Mario Ancona, Vittorio Arimondi, Fernando Gianoli-Galletti and Francesco Daddi.

The same boat brought one of Mr. Conried's returning singers, Marion Weed. Another passenger was Mr. Hammerstein's only daughter, Stella, who has been studying music in London.

On the previous day the *Princess Irene* brought Eleanore de Cisneros, the contralto, her husband, Count François de Cisneros, and her mother, Mrs. John C. Broadfoot, formerly of Brooklyn. Mme. de Cisneros had to rush from the boat to catch a train for Philadelphia, where she was to sing that afternoon at the Philadelphia Orchestra's concert. One of her fellow-arrivals was Riccardo Martin, the Kentucky tenor, who made his American debut as a member of the San Carlos Company in New Orleans last year, and who returns now to join the Metropolitan singers, heralded by Mr. Conried as a coming Caruso. On the same day eighteen members of Hammerstein's Italian chorus arrived on the *Graf Waldersee*.

The week's storms also played havoc with Manhattan songbirds arriving on the *Majestic* on Thursday, and Emma Trentini, the "enfant terrible" of the company, was the only one that managed to keep her feet. She insisted, indeed, upon defying the gale and kept all the officers busy watching her. With her came Alice Zepilli, Giuseppina Giaconia, Gina Severina, Emma Zaccaria, Luigi Mugnoz, Vincenzo Reschiglian, Mario Venturini and Nicolo Fosetta, also Anita Malinverni, from La Scala, who is to be *première danseuse* of the Hammerstein forces this season.

Many Dates for Miss Hussey.

Adah Campbell Hussey, the popular contralto, has been kept busy filling concert engagements since opening her season at the Worcester Festival. On October 11 she sang in Towanda, Pa.; on October 23 and 25 in Yonkers; last Monday in Lewisburg, Pa.; Tuesday in Norristown, Pa.; Wednesday in Doylestown, Pa., and Thursday in Chester, Pa. Other bookings she has for the near future include Wilkes-Barre, Pa., November 4; Geneseo, N. Y., November 5; Wellsboro, Pa., November 7; Binghamton, N. Y., November 8, and Elizabeth, N. J., November 18.

MUSIC IN COLUMBUS.

Women's Club Gives Its First Members' Concert--Other News.

COLUMBUS, Oct. 28.—The past week has been a real feast of music and the outlook for next week is encouraging. Last Tuesday afternoon the first members' concert of the Women's Music Club took place in Memorial Hall, presenting in vocal numbers: Mrs. Alice Turner Parnell, Mrs. Maude Wentz MacDonald and Mrs. Emma Bugh Bowman, and in piano numbers, Mrs. Grace Hamilton Morrey and Elizabeth Rindsfoos. In piano, violin and cello trio Miss Clara Michel, Mrs. Louise Krumm Armbruster and Mr. Albert Armbruster. The accompaniments were done by Mrs. Wilbur Thoburn Mills, Ethel Keating and Emma Ebeling. The program was arranged by Mrs. Clara Denig Gemmender, and was of superior merit.

Cecil Fanning, accompanied by Mr. H. B. Turpin gave a charming concert Friday evening in the Parsons.

The first Twilight concert for this season was given Friday afternoon at four o'clock in Ohio State University Chapel. The program was arranged by Mrs. Elizabeth Thompson Wilson, contralto. Besides Mrs. Wilson in a group of songs, Mrs. Lucille Stevenson Tewksbury, soprano, of Chicago, and Dorothy Kibler, pianist, of the Dennison University Conservatory of Music, contributed numbers.

Mme. Schumann-Heink gave a song recital Friday evening under the auspices of the Männerchor Society. This great contralto is a favorite here and draws the largest audiences of any singer who ever came to the city. H. B. S.

RECEPTION TO EMIL PAUR.

Pittsburg Newspapermen Meet Director of Symphony Orchestra.

PITTSBURG, PA., Oct. 30.—Director Emil Paur, of the Pittsburgh Orchestra, was last night tendered a "Dutch Lunch" by the members of the Pittsburg Press Club. Most of the newspaper men of Pittsburg were present to meet the director and wish him a successful season, which appears to be assured. The sale of tickets thus far is 30 per cent. greater than it ever was.

Director Paur was introduced to the newspaper men by Manager W. T. Mossman of the orchestra. The director was also a guest of the orchestra committee of the Pittsburg Art Society, at the Duquesne Club last Saturday night, which was a most enjoyable occasion. E. C. S.

Martin Musicale in Pittsburg.

PITTSBURG, PA., Oct. 28.—The first of Mr. and Mrs. James Stephen Martin's musicales for this season will take place Saturday afternoon. These affairs, which are somewhat informal, have been very popular during past seasons and promise to be more successful than ever this year. Among those who will take part are Helen Blumenthal, Margaret Whyte, Mrs. H. Talbot Peterson, David Stevens, Hulda Schwab, Eva Egerter, Mrs. W. A. Perry, and Mrs. Charles Clark, pianist.

Scholder Sisters in Recital.

J. E. Francke announces a joint recital by Hattie and Helen Scholder, pianist and cellist, respectively, in Mendelssohn Hall, New York, on November 13.

"BUTTERFLY" GEISHA WEDS.

Singer in Savage Company Becomes Bride of Orchestra Musician.

Jeanette Gerstensang, one of the geisha girls in "Madam Butterfly," surprised her friends Saturday evening by announcing her marriage to George H. Thoame, a bass player in the orchestra. The marriage was the culmination of a romance of one week, and took place Saturday morning before Alderman Leavitt.

Miss Gerstensang came to this country from Warsaw when eight years old and has lived in New York since. Her parents are singers and she is a relative of Mme. Pinkert and niece of one of the best known orchestra directors in Berlin.

Last season there were seven marriages in "The Prince of Pilsen" company, three in the Western "College Widow" and six in the Southern "College Widow" companies, besides numerous weddings in the other Henry W. Savage organizations. Miss Gerstensang, however, sets the pace for this season's matrimonial ventures.

NAVAS'S PUPILS IN RECITAL.

Four Young Women Pleasingly Render Program of Classic Numbers.

Pupils of Rafael Navas gave an excellent piano concert in his studio in the Carnegie Building on Monday, October 28, winning sincere plaudits from a discriminating audience.

Ethel Wenk, who opened and concluded the program, played with brilliancy or feeling, as the selection demanded, Beethoven's "Pathétique" sonata, a Tchaikowsky "Romance" and a Chopin polonaise.

The other young women whose work was highly creditable both to themselves and to their instructor, were Ester Dinkel-spiel, who played a "Song Without Words" and a "Barcarolle" of Mendelssohn; Katherine Burritt, who gave two pieces from Schumann's "Kinderscenen;" Lillian Stickler, who rendered Mozart's sonata in C major and a Saint-Saëns "Romance."

Miss Anderson's Debut.

Marguerite de Forest Anderson, the celebrated flute soloist who lately came to New York after surprising England and the Continent by her attainments as a performer on this instrument, will make her debut in New York Sunday night at Keith and Proctor's Twenty-Eighth Street Theatre. Miss Anderson occupies an unique position in the musical world and she anticipates displaying her art to a Carnegie Hall audience before the season closes. Charles Bennett, her manager, predicts that her work will cause a sensation in this country.

Rousseliere Not to Return.

Charles Rousseliere, the French tenor who was at the Metropolitan Opera House last year, and was to have returned this Fall, will be unable to come again this season. In the summer he went to South America to fill an engagement, but after one appearance in Buenos Ayres he contracted a serious throat affection, which necessitated his immediate return to Paris and will prevent him from using his voice for some time to come. He has cabled to Mr. Conried to be released from his contract. Many of his rôles will be sung by Ricardo Martin.

"TOM JONES" IN WASHINGTON.

Savage Production to Open There--Other News of Music.

WASHINGTON, D. C., Oct. 30.—November will open in the National capital with several important musical events, which will be added to by others of equal prominence as the month advances. During the week of November 4, Henry W. Savage will present at the Columbia Theatre the new English comic opera of "Tom Jones," with Louise Gunning, William Norris and Van Rensselaer Wheeler, a large chorus, and an augmented orchestra. It is expected that Edward German, the composer of the music, will direct at least the opening performance.

Mme. Elsa von Grave, pianist, gave a charming musical on October 29 at the home of Mr. and Mrs. Sydney L. Wrightson, at which many of the music lovers of Washington were present. On this occasion vocal selections were rendered by Mr. Wrightson and Clara Drew.

The Chorus Club, a recent musical organization, was heard for the first time tonight in an interesting program. This society proposes to give several concerts during the coming season.

After an absence of some time, the United States Marine Band has returned to Washington and was welcomed by an enthusiastic audience at its first concert last Sunday night, when Lieut. Santelmann wielded the bâton in his characteristic manner.

The members of the Associate Studios—Felix Garziglia, Fitzhugh C. Goldsborough and Otto T. Simons—are preparing for "An Evening with Beethoven," to be given early in November. In this the artists and some of their pupils will take part. W. H.

Organ Players Discuss Construction.

At a general meeting of the American Organ Players' Club, held Monday, October 28, an essay on "Organ Construction, the Pedal and Swell" was read by Dr. John M. E. Ward and freely discussed by the many members present. Among the various points spoken of were, the need of a better and uniform pedal board; the use of thick swell boxes with an air space between the layers to increase resonance; the more general use of swell boxes to the other departments of the organ, notably the "pedal," to make it more expressive; and a larger complement of pedal stops to properly balance the instrument.

Rudolph Ganz's Dates.

Rudolph Ganz, the pianist, has just been engaged to play with the Young People's Symphony Orchestra, Frank Damrosch conductor, in New York, November 16, and with the New York Symphony Orchestra, Walter Damrosch conductor, at Carnegie Hall, New York, November 7. The date of Mr. Ganz's Boston recital, which was originally announced for November 4, will take place a little later, on account of its conflicting with other dates.

"The Redemption" Sung in Baltimore.

BALTIMORE, MD., Oct. 28.—Gounod's oratorio, "The Redemption," was given at the service at St. Paul's Episcopal Church Sunday, under the direction of Miles Farrow, choirmaster and organist. The basso soloist was Dr. Thomas H. Baker, and the tenor, H. Ray Fitch. W. J. R.

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ERNEST HUTCHESON COMPOSING SCHERZO

Baltimore Musician Prepares for
Two-Piano Recital—Other Items
of Music News.

BALTIMORE, Oct. 28.—Ernest Hutcheson is writing a Scherzo which will be an interesting feature of the program of the two-piano recital to be given by him and Harold Randolph at the Peabody Conservatory on March 20.

A department for instruction in the art of expression has been inaugurated at the Peabody. Mrs. L. Landon Reed is the teacher and her course includes the subjects, Poise, Relaxation, Deep Breathing and Conservation of Energy.

Dossert's Mass in E Minor was sung at the cathedral Sunday morning. "Jesu, Dulcis Memoria," a trio for soprano, alto and tenor, by Curschman, was sung by Mae McCloskey, Mrs. J. B. Wells and Eugene Robert. F. X. Hale is director of the choir, and Alfons W. Schenuit is organist. Mr. Schenuit is director of the Maryland College of Music.

Music will be a feature of the series of meetings for men at Ford's Opera House on Sunday afternoons, commencing November 3. On November 10 Hobart Smock, baritone soloist, will sing. November 24 the Madrigal Club sings, when William Jennings Bryan will be the speaker.

The various choral societies are holding rehearsals regularly every week for their first concerts, dates for which will shortly be announced.

The vested choir of Holy Trinity P. E. Church is participating in the open-air meetings of the Protestant Episcopal Church.

W. J. R.

VON ENDE VIOLINISTS PLAY.

Kotlarsky and Fellow-Pupils Give Recital at Kate Chittenden's School.

A students' recital of much more than ordinary interest was given at the American Institute of Applied Music, 212 West 59th street, New York City, on Friday of last week, when the violin pupils of Herwegh von Ende presented an elaborate program in a noteworthy manner.

Conspicuous for technical finish, musical understanding and poise were the performances of young Kotlarsky, the Russian prodigy, who played Wieniawski's Concerto in D Minor with astonishing brilliancy and ease; Sacha Kusnezow, another gifted little Russian, whose number was Artot's "Souvenir de Bellini"; William Small, who played De Beriot's Concerto, No. 1; Josephine McMartin, who gave the De Beriot Concerto, No. 9, and Elizabeth Chaskin, Lesley Payne and Regina Carlson, who gave Alard's "Faust Fantasy," Godard's "Adagio Pathétique" and Viotti's Concerto, No. 23, respectively.

An ensemble class of eighteen rounded off the evening with Wilhelmj's arrangement of Bach's Aria for G string and Mozart's "Ave Verum," both admirably played.

Whitney Recital on November 11.

Myron W. Whitney, basso, who has just returned from a successful season in England, will give his annual song recital at Mendelssohn Hall on Monday, November 11.

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HELEN WALDO

Well Known Throughout the Country
As a Concert Singer

"No, I have not the slightest ambition to become an opera star," said Helen Waldo, one of the most popular of New York's contraltos, to a MUSICAL AMERICA representative the other day. It is rather unusual for a singer of Miss Waldo's attainment to ignore the call of the opera, and those who are acquainted with her art declare that the recital and concert stages are the gainers thereby.

This is her third year in the professional ranks of New York. Miss Waldo hails originally from Wisconsin, and it was in Chicago that she obtained her preliminary musical training. This was followed by study in Paris, where she studied and appeared frequently in salon musicales. Returning to America she located in Pittsburgh, where under John Dennis Mehan, Miss Waldo continued her training and established herself as a concert singer, besides acting in the capacity of soloist at the North Presbyterian Church in Allegheny and the Third Presbyterian Church in Pittsburgh.

In New York she has added materially to her list of artistic achievements, both in the concert field and as soloist at the Bloomingdale Reformed Church. But Miss Waldo has by no means confined her activities to the metropolis. Engagements at Chautauqua, N. Y., during the season of music there, and throughout the Middle West have been the means of winning for her the title of a full-fledged American concert singer. A recital tour through Minnesota and other Western States and through the South is now a feature of her

WHO READS MUSICAL CRITICISM?

Replying to Editorial in "Musical America," Correspondent Declares That
Tendency Among Music Critics to Expose Only the Shortcomings of Performances Lessens Value of Their Comments—Says Criticism Should
be "Constructive" and "Instructive."

To the Editor of MUSICAL AMERICA:

I read the article entitled "Who Reads Musical Criticism?" in your last issue with care, and while I agree with some of the conclusions at which you have arrived, I cannot accept your statement that the musical profession, as a rule, does not read, or is indifferent to the musical criticisms which appear in our leading daily papers.

Those professionals with whom I am acquainted read these criticisms carefully, especially when they concern their own performances. The trouble, however, is that they are not disposed to accept anything but unqualified commendation of their efforts.

It is this attitude of the musical profession—indeed, of the great artists—which makes the work of the conscientious critic often unpleasant, for even the much-abused musical critic is man enough to desire to have credit for conscientiousness in his work.

However, my purpose in writing to you was not so much to take exception to your article—with which, in the main, I agree—but rather to point out the tendency of so many of the prominent writers for the press to believe that finding fault is criticism. Too many of our critics go to a performance bent upon exploiting their own knowledge, and believing that they can do their duty best by exposing the shortcomings of those they criticize. Criticism, to have any

season's work and many engagements during the holidays as an oratorio soloist, add to her list of professional appearances.

Miss Waldo's repertoire is most extensive, including more than 300 English, French and German songs, also the old Irish and Scottish ballads, abundant with pathos and humor. During the present season, besides her tours, she will be heard frequently in New York with musical societies and in recital.

For Those Who Write.

Speaking of Mme. Nordica, who is setting up her lyric Lares and prima donna Penates since in a cozy house she has taken for the season, "Mlle. Manhattan" in the *Telegraph* remarks:

"I expect the Nordica home will fall for a lot of ink shedding and adjective tossing on the part of us scribblers, and here are a few phrases to help the writers who always fill their column from this department. You are all respectfully notified that the Nordica house may very well be called:

A temple of song.
A hall of melody.
A castle of cadenzas.
A song bird's nest.
A diva's domicile.
A prima donna's palace.
A shrine of sinfonie.
Melpomene's mansion.

If you're one of those sad affairs that write funny columns you may call it a diva's diggings or the shanty of a chanteuse, too."

basis at all, must, to my thinking, be "constructive." It should also be "instructive." It should seek for the good in all things, even when that good is in the minority. Having discovered that, it may then, with propriety, show what there is which is open to improvement or correction. From such a standpoint, the critic becomes helpful to the artist; his knowledge and his wide experience contribute, in the form of suggestion, and so lead to the formation of a more cultivated taste on the part of the public.

The critic who views a performance simply as an opportunity to write a clever, sarcastic article, in which the smart turning of a phrase is often more to him than the truth, degrades his high profession, misuses his opportunity and undoubtedly misleads his readers.

In an experience in New York which covers some thirty years, I have found the writers who were kindly, who were helpful, enjoyed, in the end, far more influence and had far more readers than those who tore up and slashed about everybody and everything.

There is nothing in the policy of MUSICAL AMERICA which has commended itself more to me, and no doubt, to thousands of others, than the kindly and even generous attitude it has assumed towards the profession.

With regards,

Yours very truly,

A. D. NEUHAUS.

New York, October 28, 1907.

NEW CHORAL SOCIETY.

H. G. Tucker Engaged As Conductor for
Middleboro, Mass., Organization.

BOSTON, Oct. 28.—H. G. Tucker, the well-known pianist, teacher and conductor of this city, has been engaged to conduct a large choral organization, which was organized last week in Middleboro, Mass. Mr. Tucker says he expects there will be over one hundred members.

The organization has been named The Thatcher Singing Club, in memory of Levi Thatcher, one of the well-known former residents of Middleboro, and for many years a prominent member of the Apollo Club in Boston. The following officers of the club were elected: President, Austin M. Howard; vice-president, W. W. Brackett; secretary, Carl D. Lytle; treasurer, William Crapo; librarian, Harry Wood; directors, Annie Keith, Mrs. Fred Jenny, Mrs. G. F. Bourne and Mrs. E. F. Wood.

Mr. Tucker is also conductor of the Boston Singing Society, the Norwood Choral Society and several other organizations.

D. L. L.

Karl Straube, organist of the historic St. Thomas's Church, Leipsic, has been added to the staff of the Royal Conservatory in Leipsic.

Augusta Cottlow opens her season on Friday of this week at Vassar College, Poughkeepsie, N. Y.

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NINA FLETCHER
A Talented Boston Violinist

Boston, Oct. 28.—Nina Fletcher, the talented young violinist, who met with such pronounced success in recital in and around Boston last season, will broaden her field of recital work during the coming season, and her manager, W. S. Bigelow, Jr., is at present at work upon the dates for her Western tour. Miss Fletcher will undoubtedly appear in recital in Boston before the close of the present season.

Miss Fletcher played a joint recital with Richard Platt, the well-known Boston pianist, in Nashua, N. H., October 18 and scored a decided success. She will appear with Mme. Rosa Linde, the contralto, on November 1 in Portland, Me., and on November 4 in New Bedford, Mass.

Miss Fletcher gave a Boston recital last December with Charles Anthony, the pianist, assisting. She had a most cordial reception and was received by the critics of the Boston daily papers with marked favor. Philip Hale, of the Boston "Herald" and known all over the country as being severe in his criticisms, gave Miss Fletcher an excellent review of her concert, and perhaps the following sentence taken from this criticism expresses as fully as anything could the feeling of appreciation which Mr. Hale evidently had for her artistic work:

"Miss Fletcher is still a young girl, but as a violinist she plays with a depth of feeling, with a richness of expression that we associate only with ripe womanhood."

D. L. L.

Virgil Gordon, director of the Virgil-Gordon Piano School, at No. 15 East Thirty-first street, New York, has opened the season with a large number of pupils. Public performance is made a special feature of the school.

Popular Dramatic Soprano Will Broaden Her Field of Activity During Coming Season.

Boston, Oct. 28.—Mme. Evta Kileski, dramatic soprano of wide reputation, and whose home is in this city, is making preparations to enter more extensively this Fall than for several seasons past, into the concert field. Her manager, W. S. Bigelow, Jr., is now completing arrangements for an Eastern and Middle States tour. Among her engagements will be one as soloist with the Minneapolis Symphony Orchestra.

Mme. Kileski is an oratorio singer of note, and has also accomplished much in the opera field. The list of her more important engagements with prominent musical organizations is of interest and includes twelve appearances as soloist with the Handel and Haydn Society of this city; three appearances with the Boston Symphony Orchestra; three with the Baltimore Oratorio Society; also appearances with The Cecilia Society, Apollo Club and Peoples' Choral Union of this city; with the Arion Club of Providence; the Kalterborn Quartet of New York; the Rubinstein Club of New York; the Syracuse Music Festival, Syracuse, N. Y.; the Harrisburg Choral Society, Harrisburg, Pa.; the Lebanon Society of Lebanon, Pa.; the Wednesday Club of Richmond, Va.; the Music Festival, Spartanburg, S. C.; the Festival Society, Roanoke, W. Va.; the Music Festivals at Springfield, Ill., Springfield, Mass., Ann Arbor and Saginaw, Mich., and with the Montreal Oratorio Society. Mme. Kileski has sung in forty-two different oratorios. Several years ago she was the soprano of the Maritana Opera Co., and during her connection with the



MME. EVTA KILESKI

organization she sang in "Maritana," "Martha," "Il Trovatore," etc.

It may be said of Mme. Kileski that she has a most charming stage presence, and that her voice is one of unusual purity and possesses a sympathetic quality to a marked degree.

Mme. Kileski was born and educated in America, but is of Polish descent on her father's side. Her musical talent developed at an early age, and before she was fourteen years of age she began the serious study of music with Signor Vincenzo Cirillo. Two years later Mme. Kileski began her study with Mrs. Clara Cathleen Rogers, who was from that time her only teacher.

Her numbers were "Elégie," by Massenet; "The Lass With the Delicate Air," one of Mme. Sembrich's favorite encores, and a duet with the baritone, Mr. Edge.

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POHLIG TO CONDUCT NEW YORK CONCERT

Philadelphia Orchestra Will Present
New Director, Buhlig and Karl
Klein, Election Day.

High praise has been bestowed upon Carl Pohlig, the new conductor of the Philadelphia Symphony Orchestra, who gave his first concerts with that organization two weeks ago. New York will have an opportunity to judge for itself about Pohlig, and measure his ability in comparison with the many other noted foreign conductors who have been heard here in recent seasons at a concert in Carnegie Hall on the afternoon of election day, November 5. First appearances will be the order of the day, as in addition to Pohlig's New York debut Karl Klein, violinist, and Richard Buhlig, pianist, will make their initial American appearances.

Karl Klein's debut holds personal as well as musical interest for thousands of New Yorkers. He was born and reared here, and through the good judgment of a musical father, Bruno Oscar Klein, he was saved from exploitation as a youthful prodigy. His first instructor here was Ovid Musin, and later he continued his studies abroad under Arno Hilf of the Leipsic Conservatory, Ysaye and Wilhelmj. He has been concertizing with great success in Germany and England for three years past. Mr. Klein has elected to play the Tchaikowsky concerto for his debut.

Richard Buhlig is one of the interesting new figures in the piano world. He, too, is an American, his birthplace being Chicago. Ten years ago he went abroad to study with Leschetizky, and for four years past he has been concertizing abroad. After his debut, in 1902, the Berlin critics declared he was an artist to be reckoned with. Two years later he played both the Brahms piano concertos at the Berlin Philharmonic Concerts and established himself as an artist of the foremost rank. His successes in London have been very great, and for three seasons past he has been a distinctly popular favorite in the English capital. Buhlig is regarded abroad as a most successful interpreter of Brahms, and he has chosen that master's second piano concerto for his first appearance here.

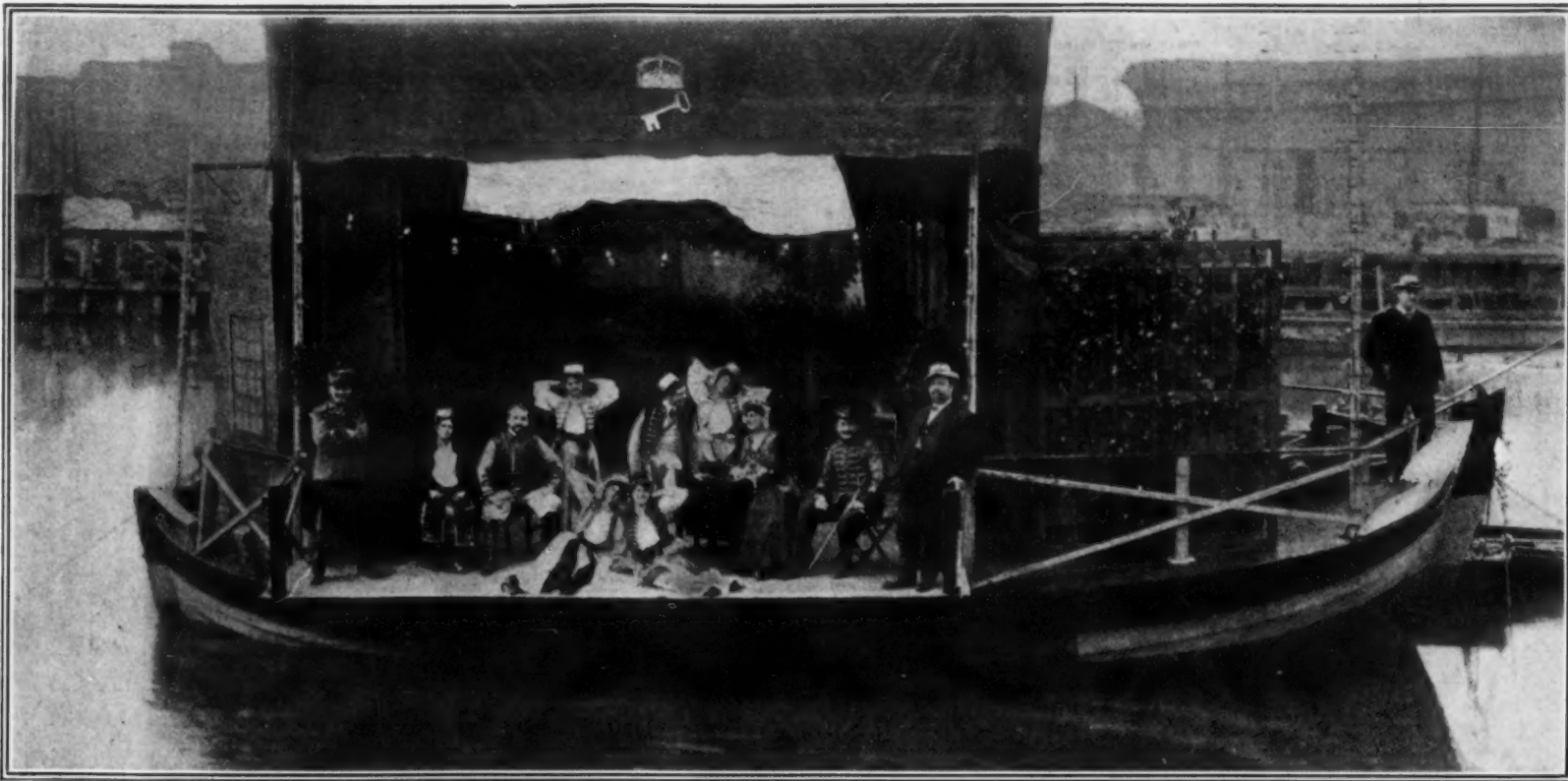
FINE CONCERT BY ELLERY GIVEN AT THE HIPPODROME

Band Plays Classic and Popular Selections to An Enthusiastically Applaudive Audience.

Although the storm had a very evident influence on the number of people who attended the concert by Ellery's Band at the Hippodrome last Sunday evening, it could not put any damper on the enthusiastic reception accorded to a classic and popular program rendered by an excellent body of musicians.

Ellery's band certainly plays loudly, but so finely are the instruments attuned that the effect is not ear-drum shattering, and although enough noise was made at times to make air-shivering vibrations even in the large auditorium, still true melody predominated always over the blare of brass and crash of cymbal.

"TALES OF HOFFMANN" GIVEN IN FLOATING THEATRE



Offenbach's "Les Contes d'Hoffmann," or, as it is known in English, "Tales of Hoffmann," was performed recently under unique circumstances—on a floating stage at Bremerhaven. The picturesque setting is said to have heightened the charm of the opera, which has been revived in various European cities within the last year with such results that after it was taken to the Adelphi Theatre, London, by the company of the Berlin Komische Oper, under Hans Gregor's direction, several American managers clashed in their attempts to secure the rights of production for this country. Oscar Hammerstein promises it as one of the earliest novelties he will present at the Manhattan Opera House, and he is confident that it will be one of the "hits" of the year in New York.

The *Herald* says truthfully that the audience was delighted with the rendition of the National Anthem, given in a dignified, authoritative manner, while the selections from "Faust" and the scenes from "Lucia di Lammermoor" were particularly pleasing.

The "Faust" numbers following the introductory "Old Faithful" march, included the "Kermess," the "Chorus of Villagers," the "Calf of Gold," "Valentine's Scene," the "Meeting of Faust and Marguerite," and of course the waltz, and Mephistopheles arrived with a fanfare and a musical crash such as is rarely accorded his Satanic Majesty. His entrance would have satisfied the Milton who made "the finest character in literature" of the ruler of the realms below.

The "Lucia" sextet, after a number of other selections from Donizetti's opera, closed the program (except for the National anthem). Numbers not above mentioned were a trumpet solo by Antonio Antonelli, Waldteufel's "Tout Paris" waltz, scenes from Puccini's "La Bohème," Schubert's unfinished "B Minor Symphony," a solo from Herbert's "Mlle. Modiste" by Mr. Codipietro and Bendix's "Butterfly Intermezzo."

It was, all in all, an interesting program, rendered in a manner of which any band might well be proud.

Homer Humphrey's Boston Recital.

Boston, Oct. 29.—Homer Humphrey, of the faculty of the New England Conservatory of Music, gave a most interesting organ recital in Jordan Hall last Wednesday evening. Much interest was taken in the Finale in C major by Mr. Humphrey, which he played from manuscript for the first time in public. The following program was given: Widor's "Symphonie Gothique," opus 70; Handel's "Concerto" in D minor; Guilman's "Lamentation," opus 45; Vierne's "Scherzo," César Franck's "Cantabile" and Homer Humphrey's Finale in C major.

D. L. L.

SELLING SEATS FOR CINCINNATI SEASON

First Set of Visiting Orchestra Concerts to Be Given with Hofmann as Soloist.

CINCINNATI, Oct. 28.—A neat brochure has just been issued by the Directors of the Cincinnati Symphony Orchestra Association announcing the concerts for the season and calling attention to the important days of the season ticket sale. To the Symphony patrons the days when choice seats may be secured are of almost as great importance as the concerts, for even with the great seating capacity of Music Hall there is always a brisk demand for the choice locations. The first red-letter days of the sale will be November 11 and 12, when the auction for the choice seats and boxes will be held at the Women's Club-rooms in the Mercantile Library Building. It is here that the loyal supporters of the concerts vie with each other in securing the most desirable locations, and there is always much good-natured bidding for the first choice of the house.

The first set of concerts will be given by the Chicago Orchestra with Frederick Stock directing and Josef Hofmann as soloist on November 18 and 19. The season announcements of the Orpheus Club have also been issued, and the soloists are: Kelley Cole, tenor, who will come for December 4; Florence Hinkle, soprano, for February 6, and Emilio de Gogorza, for April 9. The Club rehearsals are progressing most satisfactorily under the direction of E. W.

Glover, and there is no doubt but that the Club will enjoy a splendid season. Conductor Van der Stucken is dividing his time between the May Festival chorus and his compositions. During the first two weeks' rehearsals for the Festival Greig's "Olaf Trygvasson" was gone through, an accomplishment which shows the fine adaptability of the chorus, and last week Mr. Van der Stucken took up Pierné's "The Children's Crusade."

Mr. Van der Stucken is greatly pleased with the material composing the present chorus and is confident of splendid results.

Signor Tirindelli has commenced rehearsals with the Conservatory Orchestra, and the program for the first concert will include an Andante and Fugue by Corelli, Prelude and Gavotte by Lullu (1700) and works by Elgar.

F. E. E.

Why Is It Printed in English?

A Leipsic dealer in old and rare books is sending to musical amateurs and writers on musical topics in this country an imposing advertisement of the original manuscript of Beethoven's "Thirty-three Variations on a Waltz by Diabelli." The price asked for this interesting memento of the mighty master is 42,000 marks, which is equal to about \$10,500. The advertisement is couched in very good English and printed in large and excellent type. The next to the final paragraph reads thus:

"It is hoped that the manuscript of this rare creation may remain in the Fatherland, for if it is once sold abroad it may be lost to us beyond recovery."

"Owing to the singular simplicity of mind which characterizes Leipsic, it did not occur to the patriotic dealer that at least a few chances of the manuscript being 'sold abroad' might have been avoided from refraining from preparing and disseminating this alluring advertisement in the English tongue," comments W. J. Henderson in the *Sun*.

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KATHARINE GOODSON

SCORES A TRIUMPH

WITH

Chicago Thomas Orchestra

(October 25 and 26)

The first movement of the Grieg Concerto had not progressed far until the intelligent listener realized that a pianist and musician of uncommon worth was at the piano. The composition has been played here frequently at the Thomas concerts, *but it is believed that never before has it been as poetically interpreted and tonally as beautifully given as it was yesterday by Miss Goodson.* Everything yesterday was done in a manner which told of high and thorough musicianship, of sincerity and earnestness of artistic purpose and intent.

The result was a sympathy which made possible a performance truly notable—one which the listener received with acclaim, and which won for the pianist so sincere and spontaneous an approval that not only was she recalled again and again, but the applause which answered her when finally she moved toward the piano and evidenced her readiness to play an additional number, told of true delight. She gave an exquisitely lovely and poetic performance of Richard Strauss' little known "Reverie," and but deepened the uncommonly fine impression she had made in the Concerto. It is to be hoped that the season will afford opportunity for hearing Miss Goodson here in recital.

W. L. HUBBARD,
The Chicago Daily Tribune,
Oct. 26, 1907.

Miss Goodson fulfilled every expectation. *She is one of the world's greatest pianists. She is absolute mistress of the key-board. She plays with power and authority. She has abundant temperament. But she has, besides, a more valuable asset: a keen analytical power, which so often is lacking in women pianists.*

The audience received Miss Goodson with enthusiasm, and forced her to respond to a number of recalls, and finally to an encore.

E. M. LATIMER,
The Chicago Daily Journal,
Oct. 26, 1907.

Miss Katharine Goodson, the English pianist, who made her first local appearance at this concert, gave a clear, strong reading of the Grieg Concerto. The vigor and rush of the octaves was both unusual and pleasing. There was plenty of sparkle and life in the final allegro, as well as much breadth in the first movement. Her auditors were cordial and recalled her repeatedly at the close.

FREDERIC H. GRISWOLD,
The Chicago Record-Herald,
Oct. 26, 1907.

The playing of the first few bars demonstrated her worth as a musician of power, thoroughly capable of dominating the situation, not only as a soloist, but one who was absolutely in sympathy with orchestral conditions.

Technically, she is so capable that she is above small things in mere digital dexterity,—the piano interests her as a medium not of display but of power and beauty as a singing tonalist. Her reading of the Concerto was lucid, vigorous and musicianly, and her strong, fleet fingers rushed the octaves with a sureness that was invigorating in its sparkle and in its breadth. Seldom has a pianist exhibited more sympathetic sense for orchestral values than Miss Goodson.

Many recalls brought her back to the stage before she finally sat down and gave a truly beautiful reading of Richard Strauss' poetic fragment "Reverie," which revealed a fresh and charming side of her work as an interpretative artist of high order.

The Daily News,
Oct. 26, 1907.

Miss Goodson proved herself a pianist of technical attainments so extended that they challenge admiration even in these days of pre-eminent virtuosity. Her tone is agreeable in quality, and her control of it in all shades of dynamic variety is as certain and definite as her technic.

The audience received her with every mark of cordial approval, and after many recalls she played an encore.

GLENN DILLARD GUNN
The Inter Ocean,
Oct. 26, 1907.

The clearness and elegance of her passage playing was indeed one of the most attractive features of the young performer's work, and not less admirable was her appreciation of the poetic and romantic aspects of Grieg's lovely music, and her ability to translate them into sound.

The performance aroused among her listeners a genuine enthusiasm born of artistic appreciation and enjoyment.

FELIX BOROWSKI,
The Chicago Evening Post
Oct. 26, 1907.

CHINESE POESY WOVEN IN MUSIC

Bernhard Sekles's Compositions Heard
in Dresden—Other News Items
From That City.

DRESDEN, Oct. 22.—One of the interesting features of the week in music was the performance of a program of Bernhard Sekles's compositions at Roth's Music Salon. The collection came under the title "Schi-King"—a series of poems from the Chinese literature, the poesy of which is deeply impressive. Words and music are original and full of inspiration.

Sekles had a thorough success, in which shared Mme. A. Kaempfert, of Frankfurt, whose musicianly attainments are of high order. The Roth matinees form a feature of Dresden's artistic enjoyments.

The programs of the royal symphony concerts contain several interesting novelties from H. G. Noren, Pfitzner, Tschai-kowsky, Bruckner, Smetana, Nicodé, Reger, Kaskel, Blumer and others. Among soloists should be mentioned Emil Sauer, Anton Hekking, Tribaud, Backhaus, Tarlow (violinist) and Mr. Tierret.

In the Court Opera House Wagner's "Ring," under von Schuch's direction, drew large audiences. Herr von Bary sang Siegfried in the "Götterdämmerung" for the first time.

J. L. Nicodé's symphonic poem "Gloria" was brought out in Berlin Oct. 11 by the Gesellschaft der Musik Freunde, under Oscar Fried's lead. The composer explained it lately at the piano before invited guests at his home in Langebrück, near Dresden. It is a grandly conceived work, lofty in design and full of enthusiasm.

Natalie Haenisch on October 11 celebrated her fiftieth jubilee as an operatic singer. Letters, cards, telegrams and congratulations reached her on that day from near and far. She has several American pupils.

BOSTONIAN'S NEW YORK CONCERTS.

Financial Situation Has Not Affected Sale of Seats at Carnegie Hall.

The recent disastrous slump in the stock market seems to have had no effect whatever on the subscription sale of the Boston Symphony Orchestra, which has been going on for the past two weeks at Carnegie Hall, New York. The sale for Thursday nights is even larger than it was last year, and for Saturday afternoon it is about the same. The first pair of concerts will be given in Carnegie Hall on Thursday evening, November 7, and Saturday afternoon, November 9, respectively. There will be no soloist. On Thursday night the program will be Bruckner's Ninth Symphony (unfinished), Bach's Suite in B minor for flute and string orchestra, and Beethoven's Overture Leonore, No. 1. The program for Saturday afternoon will consist of two symphonies—Mozart's in G minor and Beethoven's Pastoral.

KUBELIK WITH WANDERING MUSICIANS

How the Violinist Who Plays in New York Soon, Joined an Itinerant Band
Before His Castle.



JAN KUBELIK PLAYS THE TOBACCO PIPE.

Jan Kubelik, the Bohemian violinist, who is scheduled to make his first appearance this season in New York, at the Hippodrome on November 10, is the subject of some interesting illustrations, reproduced here from the London *Sketch*. The larger picture shows the distinguished artist lined up with some wandering musicians who recently came to play before his castle at Kolin. An account of Kubelik's home life in his Bichory Castle has already been given in *MUSICAL AMERICA*. One can easily imagine that, standing at the window watching these itinerant musicians, Kubelik was overcome with a desire to drop his dignity long enough to join them. A man with a camera happened to be nearby, and the results are shown herewith. His instrument was a tobacco pipe. In the other illustrations are shown Mary and Anne, Kubelik's twin daughters, who, according to the *Sketch*, show little respect for the violin on this particular occasion. Mme. Kubelik was formerly Countess Marianne von Czaky Szell, and her twin daughters share her name.



THE KUBELIK TWINS.

Musicians Who Make Money.

A considerable number of men musicians, singers and instrumentalists, do remarkably well financially, earning bigger salaries in a short season than most bank presidents in a year's work, says the New York *Tribune*. Their chances, of course, are greater in America. Thus it is reported that a much advertised pianist not long ago played for \$60 a recital in Nuremberg, and then received \$10,000 for a series of forty recitals in the United States.

Wisconsin Singer for Concerts in Italy.

MADISON, WIS., Oct. 28.—Carl Cochems, brother of Henry Cochems, of Milwaukee, now studying vocal music in Europe and well known as a baritone singer to people of Madison and elsewhere in Wisconsin, has been engaged to sing in a series of concerts in Milan, Italy.

M. N. S.

NEW RUSSIAN MUSIC TO BE HEARD HERE

Altschuler to Present Novelties That
Reflect Social Conditions in
Czar's Domain.

Russia's period of social unrest is reflected in some of the most interesting of the new compositions announced by the Russian Symphony Society for its subscription concerts of the present season at Carnegie Hall. Comment has been made here in the past few seasons upon the apparent lack of recent Russian music, directly influenced by current political and social movements in the Czar's domain. It has been pointed out that the notes of gayety or of romance, of martial ceremony or peasant festivity have been most often sounded in the novelties which Modest Altschuler and the Russian Symphony Society have presented to American hearers.

This year, however, as though to show that due time must elapse between the passage of events and the crystallizing of the music they may invoke, the programs of the Russian Symphony Society will contain several striking examples of new music shaped and molded under the urgent pressure of contemporary thought and doings.

Of these none will be more conspicuous than Glazounow's Eighth Symphony, which will be heard at the society's first concert, Thursday evening, November 14. According to Rimsky Korsakow, who discussed the whole matter last Summer with Mr. Altschuler, it was while the St. Petersburg Conservatory was closed, during the political disturbances of two years ago, that Glazounow, the conservatory's director, wrote this symphony. The composer has taken a keen interest in the changing phases of national thought and feeling, and when this compulsory leisure came he embraced eagerly the chance for consecutive writing.

While composing the symphony he kept closely in touch with political life, and he finished it on the very day on which the Czar announced a constitution for Russia.

Two other works promised for the concert of November 14 are well-known folk songs, lately transmitted into vehicles of eloquent utterance, and now orchestrated and adopted for concert use by Rimsky Korsakow and Glazounow, respectively. The first is "Dubinushka" and the second is "Ay, Ouchnem," based on an ancient song of Volga Burgemen.

Milwaukee's String Quartet Plays.

MILWAUKEE, Oct. 28.—The second season of Jaffé, Kelbé, Fink and Bach combination, Milwaukee's latest and most promising string quartet, opened a short time ago at the Wisconsin Conservatory. The concert commenced with Schubert's "Rosamonde" quartet, and for the middle number one of Beethoven's earliest violin sonatas. A string quartet in D major by Alexander Porphyryevich, the Russian composer, put the quartet upon its mettle. Willie L. Jaffé, violin instructor at Grafton Hall, Fond du Lac, will have charge of the violin department of the school of music at the Wisconsin University.

BUHLIG'S LONDON CONCERTS.

Remarkable Programs Given with
Queen's Hall Orchestra.

Richard Buhlig, who is to make his first American tour this season, under the direction of the house of Steinway, is now in London, where he appeared on October 17 in Queen's Hall with the Queen's Hall Orchestra, under Henry J. Wood, and played the following remarkable program; Schumann's Concerto in A minor, César Franck's Symphonic Variations, Liszt-Concerto in A major, and the Liszt-Busoni "Rhapsodie Espagnol."

On October 19 Buhlig played the B-flat Brahms Concerto in an orchestral concert at Bournemouth. Manager Ernst Urchs announces that Buhlig is booked for sixty concerts during the coming season.

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From "Musical America" Readers

Why Go Abroad for Study?

To the Editor of MUSICAL AMERICA:

Various curious people have from time to time started out to discover how fashions originate. Some they have learned came from unsavory sources, others were devised to disguise some physical malformation, and many others were simply freakish, or without any reason other than to suggest a change and "sell the goods."

Now, this idea of creating fashions in fabrics and their make-up is not so far removed from some of the prevailing ideas that, strangely enough, appear to dominate our artistic tastes.

Not long since I happened in a moment of relaxation to visit a vaudeville show, and one of the acts introduced a picturesquely garbed female, with a big voice, who loosened a luxuriance of lower notes on a silly, sentimental song, "Tell Me Why, Little Girl, Tell Me Why."

Somehow the air lingered and the title seemed fitted to several problems that have perplexed me, as it has other native musicians. Why is it that we so slavishly bow down to the foreign trade-mark in all things relating to the arts.

We have native painters, native sculptors, American composers and American musicians, but it is something of an occasion, indeed an exception to the rule, when anything like Americanism obtrudes itself in a gallery, on a program or takes the centre of the stage as a soloist. All honor to the inspiring sources of art, but something took place ages ago, and the ages of golden art have passed.

We currently visit Venice, Florence and Rome impressed with a reverence for the past; when they were really glorious and the remainder of Europe was steeped in barbarism. Still, it is observable that many people hold they must go to Europe to get some essential frill or finish in music, without looking about them, and have an absolute disregard for the advantages that exist at home. The musical standard has been advanced enormously in America the last decade, and I believe if the real truth were frankly told it has degenerated abroad.

In spite of the oft-repeated appeal made by the press and individual educators and artists advancing the claim of "America for Americans," the exodus for the fancied advantages to be secured abroad continues unabated. Although a fine class of competent, self-respecting and able teachers have been worthily advanced in local institutions, they are too frequently neglected

in the glamor of an empty but high-sounding foreign name.

Americans with money are prone to patronize music teachers abroad, who are, in turn, only too anxious to cater to them, abuse them, and then give them instruction and misinformation that must be unlearned before they can proceed properly. I am not prejudiced in this, but know whereof I speak. Many students have come under my own observation suffering from such experience, and many educators have told me the same thing. I am not understating the case an iota, for examples in this line might be multiplied.

How long this delusion will continue goodness only knows. It has been a fad so long that foolish people, not recognizing changed conditions here at home, continue to keep it up slavishly.

Americans may some day come into respecting their own in the world of music—both for what they gain in the educational way as well as in the satisfaction they secure in listening to the interpretation of music by native musicians.

CHICAGO. WILLIAM H. SHERWOOD.

"Musical America" in Seattle.

To the Editor of MUSICAL AMERICA:

Permit me to thank you for this attractive, newsy paper that keeps me so closely in touch with home and everything pertaining to music. I do not feel nearly so far from New York now that I get the news so complete every week. Our society will have Mme. Maconda here this month, and many artists will come during the season. Your paper is doing much for us, and I am doing all in my power to influence all my pupils and friends to subscribe. All who have are greatly pleased.

SEATTLE, WASH. JULIA ARAMENTI.

Praise For Henry W. Savage.

To the Editor of MUSICAL AMERICA:

It seems to me in these days when the managers of the leading opera houses must necessarily exact such high prices from their patrons—necessarily, on account of the constantly increasing cost of singers which the gradually bettering taste of New York demands—that Henry W. Savage cannot be the recipient of too much praise for giving at reasonable rates such good opera as is to be heard at the Garden Theatre.

Mr. Savage in his production of "Madam Butterfly" has produced, as one of your

critics has observed (in effect), Puccini's opera in a style that could not but delight the eyes as well as the ears of even the composer and his librettists.

It seems to me that the whole idea of Mr. Savage is to do well that thing which he sets out to do and surely he achieves his ambition.

One might say also in passing that his thought is also exemplified well in the manner in which the "The Merry Widow" operetta is set forth at the New Amsterdam.

All this is not meant to be unctuous praise of one who does not need it. It is merely an appreciation of the effort of a man who seems to be sufficiently advanced to know that the public will flock to him who makes the reputation of always giving it the worth of its money.

Respectfully,
HARRISON LINDSAY.

New York City.

Keeps In Touch With Musical Life.

To the Editor of MUSICAL AMERICA:

Your journal is a most welcome weekly visitor; it keeps me in close touch with the musical life in which I am so earnestly interested.

COFFEYVILLE, KANSAS. OLA B. CAMPBELL.

CONSOLATION.



Landlord—Sir, the other tenants will not stay in the house if you insist on playing the cornet.

Mr. Toots—I'm glad of that. They were very annoying.—Illustrated Bits.

U. S. Kerr, basso cantante from Boston, made his first appearance in Milwaukee Wednesday evening, October 23 at Conservatory Hall, assisted by Mrs. Norman Hoffman, in an interesting song recital.

INTERNATIONAL ART SOCIETY GIVES RECITAL

Mary Elizabeth Cheney and Angelo Patricolo in Excellent Program at the Waldorf.

A members' meeting of the International Art Society took place in the society rooms at the Waldorf-Astoria on the evening of Monday, October 21, at which there was a gratifying attendance.

The soloists were Mary Elizabeth Cheney, who sang charmingly Arne's "The Lass with the Delicate Air," Purcell's "Nymphs and Shepherds," Tschaikowsky's "Oh heller Tag," Lochterlein's "Der Glockenrührer" and Amy Woodford Finden's "Beloved, in Your Absence" and "How Many a Lonely Caravan"; and Signor Angelo Patricolo on the piano, who played authoritatively and sympathetically a nocturne, a waltz and a polonaise of Chopin and the Rossini-Liszt "William Tell" overture.

Following the music the members spent a social hour. The society rooms are open to members every Monday evening and twice a month programs similar to the one above given are rendered by excellent artists.

MANHATTAN'S NEW SUBSCRIBERS.

Names of Prominent People Added to List of Opera House Patrons.

There were but eight subscribers to the boxes of the Manhattan Opera House last season. A most emphatic endorsement of the rise of this opera house consists in the fact that this season the subscribers number twenty-four.

The following is a list of the subscribers of the boxes up to this date: Clarence Mackay, E. H. Titus, Edwin H. Weatherbee, Isaac Guggenheim, F. Lancaster, Robert Graves, Frank Woolworth, F. G. Bourne, Mrs. Samuel Untermyer, Senator W. H. Reynolds, Mrs. Rutherford Stuyvesant, James Gayley, Daniel Reid, Frank Tilford, Dr. William T. Bull, Judge E. H. Gray, W. E. Corey, W. E. Reis, E. R. Thomas, W. S. P. Morosini, George C. Boldt, Jr., Edward Wickes, H. G. Campbell and W. B. Dickson.

A Song in Esperanto.

MUSICAL AMERICA has just received from Maria T. Bird, of Rockland, Me., a copy of her new song "Serenade," the words of which are written in Esperanto. The pronunciation of the text is much like Italian; it is euphonious and apparently well suited to the singing voice.



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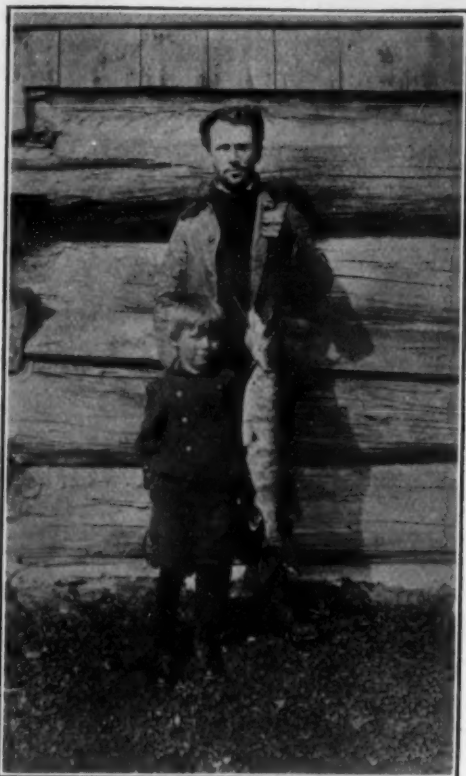
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A TENOR WHO FISHES.

Garnett Hedge Returns from Expedition Along Wisconsin Lake.



GARNETT HEDGE.

From a Photograph Taken During His Fishing Trip on Lake of the Falls, Wis.

CHICAGO, Oct. 28.—Garnett Hedge, the Chicago tenor, has just returned from a fishing expedition in Wisconsin at Lake of the Falls. In the accompanying picture he is shown with a muskalunge weighing twelve and a half pounds. Mr. Hedge caught seventy-five pounds of fish in about two weeks, none of which weighed less than five pounds. C. W. B.

Friendly Advice For Mahler.

The *Wiener Fremdenblatt* says that Gustav Mahler, the director of the royal opera, recently arranged to conduct a rehearsal of the "Magic Flute." No one was to know of his intention, but in some way the noted director's plan became known, and great excitement on the stage was the consequence. When the overture began the lookout at the peephole announced: "False alarm! Zemlinsky is conducting." The next day it was discovered that vaccination had changed Mahler's plan. "You should have known better, Herr Director," said Herr Hesch, the basso, when he met Mahler; "you should have done like the ladies of the company. They were all vaccinated, but not on their arms—there are other places where vaccine virus grows."

Eugene Ysaye and Fröhlich, the baritone, slipped away from the wedding party at the recent marriage of the eminent violinist's daughter Thésy with Baron Coppens in Brussels and joined in the musical service.

ALLIED ARTS CONCERTS.

Big Audience Crowds Knapp Mansion to Hear Brooklyn Musicians.

More than 500 people crowded into the Knapp Mansion, Brooklyn, last Thursday night at the invitation of William Pitt Rivers, to attend a concert of the Allied Arts Association, and over a hundred persons were obliged to stand in the doorways, hall and vestibule. The program was excellent throughout, and the audience responsive. George Kochenbach played the three movements of Beethoven's Sonata, Opus 31, No. 2.

Edyth Russell Hirschmann made her first appearance before the association with two well chosen selections and an encore. She made a good impression. Sarah Frances Evans gave three contralto solos, accompanied by Fern Pickard Stevens, and Edwin Johnson sang an aria from "L'Africaine" in his usual brilliant manner. The Quincy Ladies' Quartet, under the direction of Emma L. Ostrander, composed of herself and Clara Mear, Agnes May Naylor and Paula Levy, sang "Carmena" and an encore.

Eugene V. Brewster then made an address on the opera "Martha" and announced that the association would produce that opera at Association Hall on December 2. Dr. Julian M. Nova accompanied by Mrs. Christine Adler, sang two baritone solos. Mrs. Ellen Pierce gave two contralto solos followed by two violin selections by Earl F. Scholing, accompanied by Timothy H. Knight. The next affairs of the association will be "An evening with the Great Masters," at the home of Alma Webster Powell, No. 915 President street, on November 9.

DAMROSCH'S FIRST PROGRAM.

Fritz Kreisler Will be Soloist at Opening Concert Saturday Night.

The New York Symphony Society will inaugurate the orchestral season this Saturday evening at Carnegie Hall, under Walter Damrosch's direction. The occasion will be of double interest, for the opening concert will likewise be the beginning of the largest symphonic series ever provided for New York.

Fritz Kreisler, violin, as soloist, will make his first appearance of the year, in the Brahms Concerto. The full program announced by Mr. Damrosch is as follows: Prelude to "Lohengrin," Wagner; Symphony No. 4 (D minor), Schumann; Concerto for violin, with orchestra, Brahms; Andante from String Quartet and Scherzo, Debussy, String Orchestra; "España" (Spanish Rhapsody), Chabrier.

The New York Symphony Orchestra starts upon its new season under significant circumstances. The players are engaged by contract for the entire season, to meet daily and exclusively for rehearsal and concert. It is New York's first "permanent orchestra." The result of this, as of most other meritorious undertakings of similar character, will depend largely upon how New Yorkers in general help to further the Symphony Society's aims.

EDITH DE LIS SINGS IN LONDON

Young American Soprano Makes Her Debut At Covent Garden in Puccini's "Tosca."

LONDON, Oct. 23.—Edith De Lis, the young American soprano, who made her debut on the opera stage as *Elsa* in "Lohengrin" in Rome last year, made her first appearance at Covent Garden last evening, when she sang the title rôle in Puccini's "Tosca."

The London critics review her impersonation of the part in most encouraging terms, the *Tribune's* comment being that "there is an undeniable cleverness in Miss De Lis's work and plenty of vivacity, and such faults as there are in it are those common to youthfulness and her extreme desire to be vivid. Her debut was a very gratifying success." While the *Morning Post* remarks: "Miss De Lis is gifted with a very fine voice, which has been well trained and is quite under control. As an actress she already shows great capabilities and still more promise."

Miss De Lis is a native of Boston, where she studied at the New England Conservatory. For six months before making her debut in Rome she studied with Jean de Reszké in Paris.



EDITH DE LIS

Young Boston Soprano Who Sang at Covent Garden for the First Time Last Week

PORTLAND HEARS HELEN MOODY.

With Howard Stevens She Gives Notable Operatic Concert.

PORTLAND, ME., Oct. 28.—A pleasing operatic recital was given in the music room of the Lafayette Hotel last Friday afternoon, by Helen G. Moody, pianist, and Howard R. Stevens, baritone. Miss Moody is a pupil of Isadore Phillipe, of the Paris Conservatory, and Mr. Stevens has recently returned from London, where he studied with Henry Stanley.

The program was a notable one and included "Salomé," with explanatory notes, which composed the entire first part of the recital, taking about half and hour, the overture and prologue of "Pagliacci," *Colline's* farewell to his cloak from "La Bohème," and selections from Massenet, Wagner and Berlioz.

The musicians were enthusiastically greeted and their efforts sincerely applauded.

Mark Hambourg's Program.

Mark Hambourg's program for his Mendelssohn Hall recital Friday afternoon of this week includes Beethoven's Sonata, Opus 53; Brahms's Variations on a Theme by Handel; Joseph Holbrooke's Rhapsodie Etude (dedicated to Mark Hambourg), the pianist's own "Folklied," the Tchaikowsky-Pabst Paraphrase on "Eugene Onegin" and these Chopin numbers: Ballade in F minor, Studies in G flat, E flat and E minor, Mazurka in A minor and Polonaise in A flat. The recital will be reviewed in MUSICAL AMERICA next week.

FILLED CAMPANARI'S PLACE.

John Barnes Wells Substitutes for Famous Baritone and Scores Decided Hit.

CHARLOTTE, N. C., Oct. 28.—After appearing most successfully in the three concerts of the music festival here for which he was originally engaged, John Barnes Wells was called upon to also fill the rôle of chief soloist in a fourth concert, for which Campanari had been engaged. The baritone was taken suddenly ill and telegraphed his inability to keep the engagement. Mr. Wells, appearing in his place, sang the great tenor aria from "L'Africaine" and aroused his audience to great enthusiasm. Later in the program he gave a group of songs with equal success. The local press praised Mr. Wells unstintingly. One paper said: "The singer's renditions were artistic from every point of view. A past master in the art of tone formation, endowed with the divine gift of a glorious voice and great talent, it is sure that the day when he will be called 'Wells, the great tenor,' is not far off."

A memorial service for Edvard Grieg was held in the Holy Cross Church, Dresden, at which the choir of the church, under Otto Richter's direction, sang the psalms for choir à capella and baritone solo which have appeared since Grieg's death. Works of the composer for cello and organ and for organ solo were also given. Over 3,500 people attended the celebration, the Norwegian colony being largely represented.

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The Musical America Co.

PUBLISHERS

Published Every Saturday at 135 Fifth Ave., N. Y.

By THE MUSICAL AMERICA COMPANY,
John C. Freund, President, address 135 Fifth Avenue, New York; Milton Weil, Treasurer, address 135 Fifth Avenue, New York; Leopold Levy, Secretary, address 135 Fifth Avenue, New York.

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Tel., Harrison 4383

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JOHN LAVINE, Manager for the Musical Profession

SUBSCRIPTIONS:

For one year (including Postage)	\$1.00
Canada (including Postage)	2.00
Foreign (including Postage)	3.00
Single Copies	.05

Telephones: 5070-5071-642 Gramercy

(Private Branch Exchange Connecting all Departments)

NEW YORK, SATURDAY, NOVEMBER 2, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the "Editor of Musical America."

Referring to an interview with the celebrated baritone, published in *MUSICAL AMERICA* recently, Henry T. Finck observes in the *New York Evening Post*: "David Bispham is mistaken in his assertion that it was Queen Victoria who asked Clara Schumann 'And your husband, is he musical, too?' She was too well informed in musical matters to commit such a crime. The real culprit was the King of Holland."

Welcome to William J. Guard, the new press representative for the Manhattan Opera House. He takes Anna Marble's place and it looks as if he will enjoy success. Mr. Guard will be remembered as one-time Sunday editor of the *New York Herald*, and the *Times*; also as Sunday editor of the *Washington Times*. His newspaper record is brilliant and those who know him declare he has every qualification for the exacting task before him. Mr. Guard began his new duties last week.

"The present disastrous slump in the stock market seems to have had no effect whatever on the subscription of the Boston Symphony Orchestra at Carnegie Hall" is the reassuring information set forth in the weekly budget of news sent from W. E. Walter's progressive office in Boston. All of which prompts the entertaining Mr. Chase of the *New York Evening Sun* to observe editorially: "The temples of art are no further from Wall street wires today than they were in the consulship of that Napoleon of the telephone, that Franklin who drew the lightning of stocks and stars from a single wire, Mr. Maurice Grau."

And now that everybody is commenting upon "The Merry Widow," which the far-seeing impresario Savage has brought to New York, it is only natural that musical

wise-acres should see or hear some resemblance between the alluring melodies of Lehar's work and those of operettas of the past. George Henry Payne, in his readable double column of the *Evening Telegram*, tells of a well-known musician who notes a remarkable likeness in the march septet "The Women! Oh, the Women!" to the drum song which Fritz Scheff sings in "Mlle. Modiste." "But I wonder whether 'Modiste' borrowed from the 'Widow' or vice versa; or did both of them borrow from the same source?" the aforementioned well-known musician is quoted as asking.

THE TASTE FOR LIGHT OPERA.

No other light opera in recent years has caused anything like the stir in musical circles in an American city that "The Merry Widow" has created in New York since it began its run at the New Amsterdam Theatre a week ago last Monday. In so completely surrendering itself to the spell of Franz Lehar's music, our metropolis has simply repeated the history of the work's reception in every European centre that has heard it.

Professional musicians and laymen alike have hailed its success here as an augury of better conditions in the field of lighter musical entertainment; composers whose own works are constantly before the public have been talking openly and enthusiastically of its well-merited popularity and reading in it a proof that the public taste and ability to appreciate have reached a state encouraging to all concerned in the task of supplying musical bills of fare.

But, after all, does the fact that New York is flocking nightly to hear this opera, in numbers far exceeding the capacity of the theatre, indicate any pronounced change, any real growth impatient of the old "dead shells," in its taste? "The Merry Widow" sounds the knell of the jingle-jangle school of comic operatic music," was the prophetic verdict of an impartial music director after the premiere, but the thoughtful observer is forced to ask whether such a dictum is not a premature ebullition of enthusiasm and optimism. Time and events may prove it to have been well founded; but, with due recognition of the remarkable strides this country in general has made in the last decade in the appreciation of the best in music, is it not going too far to say that the "jingle-jangle" comic opera—if it can be dignified by the name "opera"—is likely to suffer for want of patronage in the future?

Many people who are bored by the average light opera and avoid most of them on principle, enjoy "The Merry Widow" because of its intrinsic merit and distinctive charm, and a goodly percentage of its patronage is drawn naturally from that section of the public. This in itself proves, of course, that operettas of the better class can be sure of a certain following from the ranks of the more discriminating musically. But a large proportion of the audiences, fascinated by Lehar's sparkling musical setting of an attractive little plot—"plotlet" might be better—consists of the habitués of the jingle-jangle productions, theatre-goers of undeveloped musical taste, who are attracted by catchy melodies and elaborate stage settings, and are in all probability unable to explain just why one performance appeals to them more than another, excepting on the grounds of relative tunefulness, and, perhaps, the power of a star's personality. Considering the rôle the latter consideration generally plays in the estimate of a production, it is difficult to believe that this very numerous class's enjoyment and approval of "The Merry Widow" betokens any diminished desire for the fare to which it is more accustomed. With this section of the public elaborate staging is one of the most potent attractions with which a work can be invested, and it is safe to say that, given a new concoction of rattletrap music, so-called, an attractive setting and a popular singing comedian or comedienne at the head of a vivacious cast, the great majority of the jingle-jangle's public will be on hand, as

usual, ready to applaud with wonted vigor, notwithstanding its enjoyment of "The Merry Widow."

Lehar's opera is making an exceptionally broad appeal. It has demonstrated the fact that the old "Fledermaus" and "Girofle-Girofla" public is still very much alive and lives, besides, in the younger generation. Too much cannot be said in praise of the scenic and musical frame Col. Savage has furnished it, and the production seems destined to have a record-breaking run, and deservedly. Nevertheless, the thought that if this opera had been written ten, fifteen, even twenty years ago and produced then with such lavish attention to every detail of artistic completeness and effect as it has received at Col. Savage's hands, it would have caused almost as much of a sensation and enjoyed almost as much popularity as must be credited to it to-day, persistently asserts itself. Should "The Merry Widow" have the effect of inspiring all local composers to declare a general strike against catering to the taste for jingle-jangle and insisting upon writing up to higher examples exclusively, the country will owe an eternal debt of gratitude to the present producer.

Meanwhile, however, many of the comments indulged in on the significance of its popularity as an indication of genuine advance in the American taste are inflated with what the judicious must consider exaggerated and ill-poised optimism.

Sunday Amusements.

Stephen Fiske, in his *Sports of the Times*, says: "Marc Klaw has dropped a bombshell among the Sabbatarians by frankly declining that he is in favor of closing all places of amusement on Sundays and giving managers and actors a day's rest, but that, under the present law, some theatres are allowed to keep open, others are ordered closed, and the enforcement reeks of favoritism and graft. The Puritanical class has hitherto argued that the wicked managers are trying to keep theatres open on Sunday, and Mr. Klaw routs them utterly. He holds that if there is a public demand for Sunday amusements all the theatres should be open; if not, all should be closed. But closing one and permitting another to open is neither legal nor sensible. He will win this fight, as he has all the others, because he is obviously right."

Incidental Music for Plays.

Sir Henry Irving, in a speech he once made on the subject of music in relation to the drama, observed that while the actor was glad to die to slow music, it was with his death scene rather than the music that he wished his audience to concern themselves. As pointed out in the *London Truth*, this great actor did undoubtedly more than any of his predecessors in not only providing music for plays, but in consistently getting the best that was possible in this line. It was for him that Stanford wrote his music to "Queen Mary" and "Becket," while Arthur Sullivan ("Macbeth" and "King Arthur"), Mackenzie ("Ravenswood"), and German ("Henry VIII." and "Romeo and Juliet") are among the well-known English composers who wrote incidental music for the Lyceum productions.

Found in Nearly All Music Studios.

(From the Los Angeles "Evening News.")

MUSICAL AMERICA's issue of September 28 was a special number, and besides including a quantity of interesting articles and interviews has 130 illustrations of contemporary musicians. This magazine has rapidly come to the front and is found in nearly all music studios, as it presents a weekly review of the doings of the musical world in a concise and unbiased manner.

"Well! Well!" surprisedly commented the patent-churn man, as the village brass band tore rapidly past, smashing out tin-tannabulatory strains as they went, "those fellows are pretty nearly on a dead run! What makes them march so fast?"

"Trying to get away from the music, I guess," replied the landlord of the Pruntytown tavern, who was a pessimistic old grouch, anyhow.—*Smart Set*.

"Parker won't buy his wife a piano-player."

"Says she'd spend all her time putting on airs."—*Harper's Weekly*.

PERSONALITIES



SUZANNE ADAMS

Suzanne Adams, the soprano, formerly of the Grau Metropolitan Opera Company, will return to America early this month, after a long absence abroad, to make a tour of the leading vaudeville houses of the country, singing arias from grand operas and songs in English. A native of Cambridge, Mass., she went to Paris for her musical education and made her debut at the Opéra there as Juliette in 1894. She sang frequently, both in Paris and at Covent Garden, London, before coming to the Metropolitan, where she made her last appearance in 1903, during the final year of the late Maurice Grau's régime. She married Leo Stern, the cellist, who died in London three years ago. Her debut in vaudeville will be made at the Auditorium Theatre, Chicago.

Navas.—Rafael Navas, the Spanish pianist, is one of twelve well-known soloists engaged for the new season of electric music at Telharmonic Hall, in New York, which begins on November 9.

Roy.—Berthe Roy, the little French-Canadian who is to be Jan Kubelik's solo pianist during the first half of his forthcoming tour, was chosen by the violinist's manager, Daniel Frohman, from among over a hundred applicants for the position.

Gay.—Maria Gay, whose *Carmen* has startled many of the leading cities of Europe and South America during the last two years, is again at Covent Garden this Fall. The Bizet opera is put on twice a week on her account. It is said of her that her voice is not remarkable, but that her command of stage gesture is almost unrivalled. Another of her parts is *Amneris* in "Aida." She hails from Catalonia.

Willeby.—Three new songs by Charles Willeby, the English composer, entitled "Winged Wishes," "The Key to Your Heart" and "Neath Your Casement," will be sung in this country by Corinne Rider-Kelsey and Clifford Wiley this season. Mme. Albani, Pauline Donalda and Blanche Marchesi are introducing them in England.

Burmeister.—Richard Burmeister, the pianist, well known in this country from his former residence and concert tours here and more recently of Dresden, has been added to the staff of the Klindworth-Scharwenka Conservatory in Berlin.

Lejeune.—Mme. Gilibert-Lejeune, who was at the Manhattan Opera House last season, is at present singing *Suzuki* in "Madam Butterfly" and other rôles at Covent Garden.

Borden-Low.—Rollie Borden-Low, the New York soprano, spent the Summer coaching with Jean de Reszke and Julius Hey in Paris. She and her mother, Mrs. Borden-Carter, made an automobile tour of the French chateau country after attending the Mozart and Wagner Festivals in Munich.

Buchhalter.—Simon Buchhalter, who recently left New York to become head of the piano department of the Wichita College of Music, Wichita, Kan., made his debut there at the opening faculty concert, and has arranged to give three recitals during the Winter.

Mueller.—An Australian mezzo-soprano named Erna Mueller has been touring England with Kubelik. She also accompanied Mischa Elman on his recent tournee.

Bridge.—Sir Frederick Bridge, organist of Westminster Abbey, advises choirs to practice old contrapuntal anthems unaccompanied.

ECHOES OF MUSIC ABROAD

FROM a Leipzig publisher comes a pamphlet by the nimble-penned Felix Weingartner, entitled, "The Musical Walpurgis Night," which is generally interpreted as nothing more or less than a sarcastic reply to Richard Strauss's letter to a new review called *Demain*, under the paradoxical heading, "Does There Exist a Progressive Party in Music?" an article that, from the circumstances of its having been dated from Fontainebleau last Whitsunday, has come to be known as "The Fontainebleau Manifesto."

Weingartner indulges in a quaint conceit in this, his latest literary effusion. Here it is, in part:

"There was once a celebrated music critic named Ranunkel, who had been urged to attend a 'concert disharmonique,' that is to say, 'ultra-dissonant.' In order to prepare himself for the *séance*, he retired to his chamber and there a woman in mourning suddenly appeared to him. He recognized Harmony. 'How is your charming sister, Melody?' he asked. 'Very ill,' was the reply; 'the air they breathe on the earth does not agree with her and she has fled to another planet.'

"Thereupon the critic falls asleep," the narrative proceeds, in the present tense, "and dreams that he is transported to the summit of Parnassus. Berlioz, Brahms, Bruckner, Gluck, Haydn, Liszt, Schubert, Wagner and Hugo Wolf appear to him there. Each one has something to say. Gluck complains that his German brothers do not play his music and expresses the wish to go to France where his works are performed, where the tragic sense is not atrophied and where ears are not out of tune as they are in Germanic countries."

"Schubert relates that he has just come from a concert on earth where, he protests, he felt as if he were in a modern slaughterhouse. But here is Wagner, with *Isolde* on his right and *Tristan* on the left. He declares in popular dialect and in verse, if you please, that this couple is not a mere trifle, and claims for himself a place, if only a little one, at the beautiful Royal Opera in Berlin beside Richard Strauss!"

EITHER an ingenious press agent or a news-hungry reporter is responsible for a story that is going the rounds of the English papers which might be construed by budding singers as an awful warning against opening their mouths wide.

Thus runs the notice: "Mme. Agnes Nicholls sang the soprano music with her customary charm until near the end, when her voice became fluffly. This slight defect was due to the remarkable circumstance that when she was interpreting the aria, 'The Night is Calm and Cloudless,' a house-fly flew into her mouth and stuck in her throat. She pluckily continued singing, however, until the opportunity came when she could get rid of the trespasser, and this she did by swallowing it!"

THE suit brought by Richard Strauss's publishers against Heinrich Gottlieb-Noren and the publishers of his "Kaleidoscope" Variations for infringement of copyright by introducing, either in jest or earnest, a theme from "Ein Heldenleben," recalls the fact that Strauss himself in his "From Italy" Symphony made use of the air of Denza's "Funicoli, Funicola," under the impression that it was a popular folksong.

As other instances of musical quotations, London *Truth* cites Elgar's use of a phrase (placed between inverted commas in the score) from Mendelssohn's "Calm Sea and Prosperous Voyage" Overture in his "Enigma" Variations, and Brahms's use of a phrase of Domenico Scarlatti's in one of his songs, making due acknowledgment thereof in a printed note, while Wagner quotes satirically from Rossini, as well as from his own "Tristan," in "Die Meistersinger," and introduces "Ein feste Burg" in his "Kaisermarsch," as Meyerbeer had before him in "Les Huguenots."

Schumann's employment of the "Marseillaise" in his song, "The Two Grenadiers," will be recalled by all, as will Mozart's quotation from his own "Nozze di Figaro" in "Don Giovanni," and doubtless other in-

stances could be cited; but certainly no instance of this kind has ever before been made the basis of an action at law.

UNDOUBTEDLY one of the oldest concert societies in England, and all Europe, is that which arranges each year a series of Gentlemen's Concerts in Manchester. Soloists of local and Continental reputation are engaged, this year's list including the names of a Godowsky, a Siloti, a Mischa Elman, et al. Willy Hess, too, is among them. Dr. Hans Richter's ser-



The Kursaal at Ostende, Where Many of the Leading Artists of the Day are Heard in the Elaborate Summer Concerts Arranged. Bonci Sang There This Year.

vices have been retained for four orchestral programs, one of which, in January, will be graced by the presence of Moritz Moszkowsky, who has promised to conduct his piano concerto in E major.

A CARMEN with a broken head would seem, at first sight, to be at a disadvantage. But such an one graced the stage of the Breslau Stadttheater the other evening, and nobody's aesthetic sensibilities were seriously jarred.

In the second act, when the cigarette girl and the smugglers stepped in to put an end to the sword encounter between *Zuniga* and *Don José*, Frau Verhunk, the *Carmen*, got in the way of one of the weapons and had to be carried off the stage. She reappeared after a few minutes with a white bandage around her head and the performance proceeded without further mishap.

YOUNG tenors are fond of presenting themselves to a new public in "Cavalleria Rusticana," and so it was as *Turiddu* that John McCormack, the young Irish tenor, made his first plunge at Covent Garden a few nights ago. His début was evidently a success, judging by the London *Telegraph's* description of the reception accorded him. He "has, for obvious reasons, a great deal to learn; but there is no denying the beauty of the tenor voice which has frequently been heard in the concert room." The steady advance being made by Borghild Bryhn, the Norwegian soprano "of lovely voice and natural gifts," who sang her way from the Police Commissioner's nursery to the Covent Garden stage, also comes in for encouraging comment.

Félia Litvinne is now at Covent Garden, where she is scheduled to appear in "Aida," "Don Giovanni," "La Gioconda" and "Il Trovatore." This much-sought-after Frenchwoman will have no opportunity to let the grass grow under her feet this season. After leaving London she will sing in Brussels, on her way to Switzerland, where she is engaged for concerts in Geneva, Lausanne and the other larger cities. She will then go to La Scala, Milan, to be an Italian *Brünnhilde* in "Götterdämmerung," a rôle she has already sung in German, French and Russian. Thence to Monte Carlo, and on to Spain. For the first two weeks in March she will be at the Opéra Comique, Paris, singing in "Alceste," and another trip to Monte Carlo,

this time to appear in "Henry VIII," will precede her settling down at the Paris Opéra early in April. Once she is there, Directors Messager and Broussan will keep her until the end of June.

THE time when the last Wagner copyright shall have expired already begins to cast its shadow ahead. The "Allgemeine Musik-Zeitung" describes a project now in hand to erect a large opera house in Berlin before the year 1913, in which high-class performances are to be given at popular prices. The stage will be made unusually large in order that the Wagner works still protected may all be produced as they emerge from copyright exclusiveness. The auditorium will be large enough to seat 2,000 people.

The site chosen is on Friedrich Strasse, extending through to Charlotten Strasse between two side streets, Koch and Bessel. The promoters of the scheme have not yet

NEW COMPOSITIONS
INTEREST ENGLANDThe First Municipal Chorus to Be
Established—A "Sharpless"
with a Monocle.

LONDON, Oct. 24.—Sir Hubert Parry's new work, "The Vision of Life," given at the Cardiff Festival, has been causing considerable discussion. Some of the critics find it dull, while others proclaim it a masterful work, the *Telegraph* observing:

"It is much to have a work which, as this does, consecrates the high art of music to the cause of social welfare, and to the removal from the face of the beautiful world of the wounds and bruises inflicted upon it by human degradations. There are signs that composers are awakening to the consciousness of a power such as, eighty years ago, moved Beethoven to cry, through his music and Schiller's words, 'Be embraced in love, ye millions!'"

At the Leeds Festival, for the third time this year, Elgar's "The Kingdom" formed a feature of one of the big festival schemes, and, as at Gloucester and Cardiff, the composer conducted. The soloists were Perceval Allen, Mme. Kirkby Lunn, Ben Davies and Ffrangcon Davies. In the Mozart "Requiem" the chorus did some of its best work under Sir Charles Stanford's baton. Mrs. Henry J. Wood, Ada Crossley, Spencer Thomas and Herbert Brown were the solo quartet.

One of the most interesting novelties was Granville Bantock's "Sea Wanderers" based on a poem by the composer's wife. The *Evening Standard* finds it "a work of great imagination and exceeding complexity, painting with marked originality the picture of human life and its passage towards Eternity. With the idea of the restless, immeasurable sea as its basis, the music is highly suggestive of movement, stress and atmosphere. Among many characteristic features of workmanship attention may be called to the curious and highly effective close provided by an unseen chorus, which, with the words

"We are ships upon the sea
Sailing, sailing, into Eternity,"
leaves the hearer impressed with a great sense of mystery.

England has long had Municipal Bands, but now by the vote of a provincial (Salford) Town Council a municipal chorus is to be instituted! A corporation chorus opens out unlimited possibilities, and some one is now asking to which town will belong the distinction of being the first in the field with a municipal opera house.

Signor De Luca, the Italian baritone, has created a mild sensation at Covent Garden, by wearing a monocle when singing *Sharpless*, the American consul, in "Madam Butterfly." L. J. P.

AMERICANS AS CONCERT-GOERS.

They Want to Learn as Well as Be
Pleased, Says Harold Bauer.

"Americans differ from Europeans," said Harold Bauer recently, "in that they are not satisfied merely to be pleased and amused at a concert. They come also to learn, to increase their knowledge of music; they have a perfect fever for absorbing culture. It is all well enough to joke about it, but the mood is responsible for very important things and may one day mean the absolute domination of America in the music world. It is this that makes experience of a pianist so memorable in the United States. Sometimes I have been tired and have not felt like adding to the program, already sufficiently long, or have felt that I was in no mood to satisfy this hungry mass. But it always ended by my being the grateful party. I love the mass and believe in it musically, no matter who composes it."

Mr. Bauer is coming for his fifth American concert tour, under Loudon Charlton's direction, early in January, to remain until the close of the season.

Joseph Hollman, the Dutch 'cellist, was secured to take Jean Gerardy's place in a 'cello and piano recital with Harold Bauer at Crystal Palace, London, at which Gerardy was unable to appear owing to his marriage and trip to America.

ANTOINETTE SZUMOWSKA
GIVES RECITAL IN LONDONWell-Known Polish Pianist Is Greeted
By Many Old Admirers After
Long Interval.

LONDON, Oct. 23.—At the first of her two pianoforte recitals in Aeolian Hall Antoinette Szumowska was greeted by a large audience, which included many old admirers who cherished pleasant recollections of her playing here several seasons ago.

The gifted Polish artiste displayed her wide versatility in a comprehensive program ranging from Mozart, Mendelssohn and Brahms to the modern Frenchmen. Each number was enthusiastically received, a special impression being made by the Chopin Fantasia in F minor and nocturne in C sharp minor, Mendelssohn's "Variations Serieuses" and Paderewski's "Thème Varié."

The last group was devoted to French music, Chaminade's "Thème Varié," Debussy's "Danse," Ravel's "Jeux d'Eau" and Saint-Saëns's "Etude en forme de Valse." The critics praise the skill and taste she displayed in this French music, with which she seemed to be in thorough sympathy.

The thirteenth season of the Symphony Concerts conducted by Dan Godfrey at the Bournemouth Winter Gardens began on October 10 and will continue until next May, the concerts taking place on successive Thursday afternoons. In addition there will be the usual supplementary series of classical concerts commencing on Mondays. New works of importance will be added to the repertoire, and several British composers are expected to pay a visit to Bournemouth during the Winter and conduct works of their own.

Radoux's *Prix de Rome* cantata, "Geneviève de Brabant," will have a public performance in Brussels in the latter part of this month.

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ACTIVITY OF MUSICAL CLUBS IN NATIONAL FEDERATION

Various Chapters Send Outline of Their Plans to Press Committee's Headquarters in Memphis, Tenn.

MEMPHIS, TENN., Oct. 28.—The Cecilians, of Freehold, N. J., held their first rollcall of the season October 10. On October 24 President's Day was celebrated in an elaborate way, and on November 7 club work will begin in earnest with a program including a sketch of the life of MacDowell. On November 21 an interesting program will be heard. The opening number will be a sketch of Scandinavian music and musicians. On December 19 the Cecilians will give a Christmas program; January 9 the program will consist of many interesting musical numbers, besides a paper on Russian church music by Mr. Hartshorn. January 23 marks the twenty-fifth anniversary of this club and will be appropriately celebrated. Officers of the Cecilian Club are: Mrs. J. B. Conover, president; Mrs. J. J. Roselle, vice-president; Mrs. G. T. Carson, recording secretary; Mrs. S. L. Bennett, corresponding secretary, and Mrs. W. T. Robinson, librarian.

Mrs. Gladys G. Weed, president of the Fennville, Mich., Rubinstein Club, sends a most interesting outline of the work as planned for 1907-'08. Subjects for the season study include an evening with American women composers and a study of Chopin and Cowen on November 28; "Martha," January 30; "Child Music," February 27. On March 26 the program will consist of compositions of MacDowell; on April 30, "The Romantic School"; on May 28, "Tannhäuser," and on June 25 sonatas and ballads will be studied.

On October 14 the Amateur Musical Club, of Chicago, gave an active members' recital. The arrangements were in charge of Mrs. James H. Moore and Mrs. Clarence W. Aird. The following participated: Irene Frambein, George De Tarnowsky, Wally Haymar, Hedwig Nurnberger, Miss Haymar and Mrs. E. Bower Whiffen.

On Friday, October 18, the St. Cecilia Club, of Grand Rapids, Mich., observed Federation Day. All federated clubs in the State were invited to be present, and many of the out-of-town clubs were represented on the program. The coming biennial, which will be held in Grand Rapids in 1909, will no doubt tend to greatly increase the number of federated clubs in Michigan.

From Mrs. Emerson H. Brush, of Chicago, corresponding secretary of the National Federation of Musical Clubs, comes a most interesting statement of the work

done by the executive board since the biennial in May of this year. To the committee of public school music has been added R. Jefferson Hall, of Memphis, and Mrs. Bertha Early, of Long Branch, Cal. Later a member from the Eastern and one from the Middle section will be appointed. Mrs. D. A. Campbell is chairman of this committee.

The American music committee, Mrs. Jason Walker, chairman, has already made public their plans in the form of a circular explaining in detail the prize contest for American composers.

The committee on biennial proceedings has submitted copy of the plans to publishers and will proceed with the work at once. Several new clubs have been added to the federation since the last biennial, and many more are expected to come in when the season's activities are resumed.

N. N. O.

GREAT SINGERS' SALARIES.

Caruso's \$2,500 a Night in Vienna By No Means a Record-Breaker.

A great deal of misapprehension seems to exist in regard to the fact that Caruso was to receive \$2,500 a night for singing at the Imperial Opera House, Vienna, observes the New York "Morning Telegraph." The amount, though large, is not a record. Mme. Melba, for instance, received as much per night for an American tour some years ago, and when she toured the States last Autumn every night on the concert platform made her the richer by \$4,000. Mme. Patti has rivaled and excelled this enormous figure. For sixteen appearances which she made at Covent Garden so long ago as 1870 she received the enormous sum of \$48,000, or \$3,000 for each performance, but the eighties found her in America, where, as at New Orleans, \$6,000 was her nightly fee. It is worth noting that during her long career her voice was insured for as much as \$5,000 a performance, but only twice did La Diva find it necessary to draw the money.

A Productive Cornet.

In an Illinois town the musical director of a company was continually finding fault with the cornet player of the theatre orchestra. Finally he turned to him and sneeringly remarked:

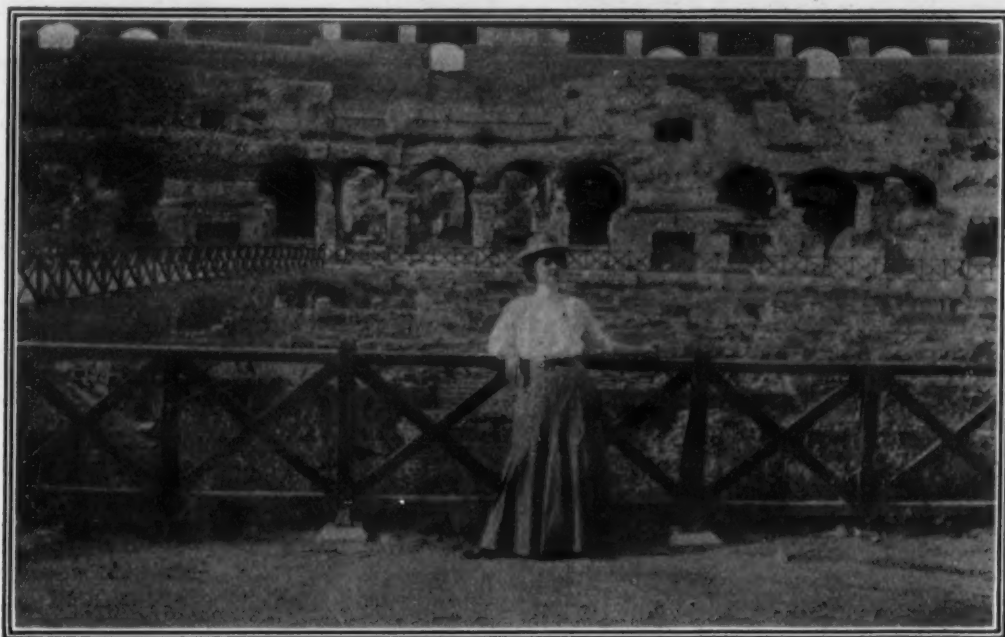
"You can't blow anything out of that instrument."

"Mein frient," said the cornet player calmly, "I haf blown two tenement houses out of it alretty yet."—Malcolm Douglas in the "Sunday Magazine."

Beethoven's "Fidelio" opened the new theatre in Kiel a fortnight ago.

CHICAGO CONTRALTO IN THE COLISEUM

It Was There, Declares Mrs. Marie White Longman, That the Term "Deadhead" Originated.



MARIE WHITE LONGMAN IN THE COLISEUM AT ROME

CHICAGO, Oct. 28.—Marie White Longman, who is widely known here as a concert contralto, has just returned from her travels in Europe. While in the Coliseum at Rome the singer posed for a camera, the resulting photograph being shown herewith. It was in this great amphitheatre, according to stories gathered by Mrs. Longman during her travels, that the term

"deadhead" originated. It appears that in the olden days, when politicians gave popular entertainments there, all complimentary tickets were stamped with a skull and crossbones. Mr. and Mrs. Longman took the Mediterranean trip to Gibraltar, up through Italy, Switzerland, the Alps, Germany, Paris, Scotland and England, sailing from Liverpool for this country. C. W. B.

Ovation for De Pachmann in Buffalo.

BUFFALO, N. Y., Oct. 22.—Buffalo music lovers were given the privilege last evening of hearing Vladimir de Pachmann in a farewell piano recital. It was a tremendous success. At the close of the long program, which was already enlarged by several encores, half of the audience stood at the stage in European fashion and insisted on several more selections. It is needless to give any further comment on the exquisite playing and most wonderful touch of this great master of the piano. M. B.

M. Giraudet Now in Paris.

Alfred Giraudet, the noted French basso and teacher of singing, who was last year identified with the Institute of Musical Art in New York City, writes to MUSICAL AMERICA that he is now located in his new studio apartments at Rue Engène Manuel, No. 20, Passy, Paris, where he is busily engaged with a large class of pupils, many of whom are Americans.

Musical at Carnegie Hall.

Magda Dahl, soprano; Suzanne Zimmerman, contralto, and Kathleen Shippen, pianist, contributed to the success of a musicale in Carnegie Hall, Thursday evening of last week. The audience was enthusiastic over the presentation of the program, which included the recitative and aria, "Caro Nome," from "Rigoletto," sung brilliantly by Miss Dahl; Schubert's "Du Bist die Ruh" and Castello's "Sehnsucht" by Miss Zimmerman, and a Chopin prelude by Miss Shippen. Other composers represented on the program were Saint-Saëns, Berg, Kjerulf, Grieg, Nevin, Denza, Noel Johnson and MacFayden. Edith Reid was the accompanist.

Victor Maurel, the French baritone, who will be heard again in America this season as a member of the San Carlo Opera Company, has been engaged for one of the Gentlemen's Concerts in Manchester before he sails for this country.

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Writes the Verses, Composes the Music, Publishes Songs and Then Sings Them

Carrie Jacobs Bond, of Chicago, Has Achieved Success in Four Ways—
Her Name is Now Familiar to Concert-Goers Throughout the Country.

CHICAGO, Oct. 28.—Mrs. Carrie Jacobs-Bond, of this city, who is well known throughout the country as a composer of songs, has in nine short years achieved success in four ways, any one of which would have satisfied most women. To-day there are countless women who recite and sing well, many more who write poetry, others who write music and a few who publish their own works, but Mrs. Carrie Jacobs-Bond is the only woman in the country who combines all these achievements, and to them adds a personality that when she sings sends her songs home to the hearts of her hearers until they quiver and thrill with sympathy. When a child in Janesville, Wis., Mrs. Bond showed great musical ability, and at the age of seven could play anything she heard. When she was nine years old Blind Tom was playing in Janesville and giving his

customary exhibition of his ready ear for music by playing after others compositions he had never heard before.

An old man rose in the audience and said, "A little girl here can do that," at which Blind Tom smiled and said: "Send her here. She has never heard this, for I have just composed it," and he played the march which has since become famous. The child listened, and then, to the astonishment of the audience, played it accurately, except for the octaves, and has never forgotten it. In her characteristic way Mrs. Bond says, "This is, I believe, the only remarkable thing I ever did."

Raised in affluence, she was married in 1888 to Dr. Frank Bond and went to Northern Michigan, where he was physician to the miners of that district, and where in the midst of the wilderness they led a life of ideal happiness. Here in the gladness of her heart she began to write songs, which were published.



CARRIE JACOBS BOND

Well-Known as a Composer of Songs

Then she returned home and began the toward one end, the establishment of my work of composition in earnest. A year later, in 1895, Dr. Bond died suddenly as the result of an accident, and Mrs. Bond was left alone with her young son to battle with the world.

Feeling that it would best please the husband, whose memory she idolizes, she gathered her slender resources together and went to hear the music of the Old World. There she received great encouragement, and after six months she returned to Chicago and began the work which is making her famous from Atlantic to Pacific.

Mrs. Bond has been her own promoter, and at the start gave recitals at the homes of her friends to introduce her productions, and also placed her songs in the hands of prominent singers, who recognized their merit. The difficulties in getting returns from the publication of her songs first imbued her with the idea of becoming her own publisher. As she said:

"If I had taken the opinion of my publisher I would have stopped composing then and there. But the boy in my home liked my music, and I believed I could make other people like it—even publishers. But I had already been taught my lesson. I was thenceforward determined to work

This was begun in a tiny hall bedroom, and out of that has grown the Bond Shop, where are now published the musical compositions and poems of this versatile woman. Here she has published 130 musical compositions, most of them songs; two little books of verse and eight books of ballads.

Among her compositions are "Tzigani Dances," "Nothing But a Wild Rose," "Just a Wearyin' for You," "Des Hold My Hands," "Where to Build Your Castles," "The Angelus," "Po' Lil' Lamb" and others in infinite variety.

Aside from her genius as a composer of music and verses, Mrs. Bond has a remarkable talent for song and recitation. And it is not so much her technical skill which fascinates as her ability to interpret moods and fancies and to sway her audiences with her sympathetic and natural interpretation. That her technique is unimpeachable is manifest from the fact that she made her debut in London two years ago at a musicale at the house of Mme. Mackie, when Caruso also sang. Last year she sang for Jean de Reszke in his private theatre in Paris, and during the Summer she sang with Mme. Schumann-Heink at Atlantic City.



STUDIO OF THE BOND SHOP
Where Mrs. Bond Publishes Her Songs

BLIND PIANIST IN RECITAL.

Frank Weaver Presented Ambitious Programs at Jamestown Exposition.

BOSTON, Oct. 28.—Frank Vigneron Weaver, the blind pianist of this city, has returned from the Jamestown Exposition, where he gave recital programs during the week beginning October 6. Mr. Weaver has remarkable talent and is an artist in every sense of the word. He was graduated from the New England Conservatory of Music in 1906, and is considered by the management of this institution one of the leading blind pianists of the country. Mr. Weaver has done considerable post-grad-

uate work at the Conservatory and has appeared in many concerts and recitals. He will be heard early in January in a recital in Jordan Hall.

Some of the programs given by Mr. Weaver during the Jamestown engagement, furnish conclusive evidence of the excellent training offered by the Conservatory to the pupils in their piano department. Among his offerings were Schubert's Impromptu in G major, Liszt's Nocturne in A flat and "Rigoletto," Chopin's Polonaise in A flat, the first movement of Beethoven's Appassionata Sonata, and Chopin's Scherzo in B flat minor.

D. L. L.

"I see that Mme. Emma Eames is going to sing before the German emperor."

"I didn't know the emperor was a singer."—Exchange.

HARPER POPULAR IN THE WEST.

Presents Songs in English at Recital in Appleton, Wis.

APPLETON, WIS., Oct. 28.—On the program of a song recital given recently by William Harper, the distinguished basso, were included Carl Loewe's "How Deep the Slumber of the Floods"; eight songs from Franz Schubert's song cycle, "Winter Journey"; Franz's "Dost Thou Mind?"; "Treachery," by Brahms; Liza Lehmann's "The Mad Dog," and numbers by Alexis Hollaender, Robert Schumann, Rubinstein and William G. Hammond. Mr. Harper has already won a large following of ad-

mirers by his artistic recitals, and, according to the Appleton *Evening Crescent*, his clear enunciation, full, rich voice in perfect control, finished execution and pleasing personality combined to help him achieve his triumph. He demonstrated last night that the English language is fully sufficient as a medium for the expression of the best music, and the music lovers of Appleton demonstrated that they appreciate Mr. Harper's efforts to give the best music in English.

"Which do you consider the more valuable art, Mr. Cashberg, music or painting?"

"Why, painting, of course. A singer can't go around an' pawn his voice, you know, but he can raise a bit on his daubs sometimes, don't you see?"—Exchange.

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STAMFORD SINGERS FOR SAVAGE.

Mrion and Jessie Standish to Have Long-Cherished Desire Gratified.

STAMFORD, CONN., Oct. 28.—When Henry W. Savage puts on "Tom Jones" in New York Stamford will be poorer by two of its most popular church and concert singers, Marion and Jennie Standish. They will begin their stage career in the chorus of the new Edward German opera, but their voices are of such good quality that rapid promotion is promised.

Marion Standish, who has been a soloist in St. John's Roman Catholic Church for some time, has also been a school teacher, her parents having qualified her to teach in the hope that it would distract her attention from her footlight ambition. But in her mind all the time was the call of the stage. Her parents protested, but were finally forced to yield, though on one condition—her sister Jessie, who has also sung much in public, must go with her. They applied to Col. Savage and were immediately engaged.

ANOTHER "BUTTERFLY" HEARD.

Dora de Fillippe Appears in Leading Role of Puccini's Opera.

In the Garden Theatre on Wednesday evening of last week the lyric edition of *Cho-Cho-San*, heroine of Puccini's tuneful opera, "Madam Butterfly," was voiced by a newcomer. She was Dora de Fillippe, French by birth and French and German by musical training. Last season she impersonated the title rôle in "Madam Butterfly" with the forces of Mr. Henry W. Savage while that company was on tour, but her New York debut was delayed until this occasion.

"A healthy, resonant voice, clear diction and agreeable stage presence marked Miss de Fillippe's work," says the *Herald*. "She was entirely at her ease and did not at all betray a lack of vocal resources. Her artistic reserve and poise were commendable, and the singer earned the applause that greeted her moments of vocal climax."

Flonzaley Quartet Arrives Nov. 18.

The Flonzaley Quartet, which is to make its first American tour this season under Loudon Charlton's direction, will arrive in New York November 18. They have recently played four engagements in Switzerland, Lucerne, Montreux, Yverdon and Berne. The other cities at which this interesting organization will be heard before sailing for this country are, Zurich, Munich, Wiemar, Leipzig, Dresden, Strassburg, Frankfort, Köln, Amsterdam, Almelo, Middelburg, Leyden, Rotterdam and Amersfoort.

CHICAGO MUSICIANS ON LAUNCH PARTY



MR. AND MRS. BERGEY AND PARTY

The illustration shown herewith represents a party of Chicago musicians in the launch owned by Theodore Bergey, the baritone and teacher of singing. Mr. and Mrs. Bergey organized several expeditions of this sort during the Summer, taking their pupils and professional associates on trips along the Calumet River. They are now located in their studio in Steinway Hall, Chicago.

Discontinue Sunday Concerts in Boston.

BOSTON, Oct. 29.—H. G. Tucker, who for three years past has conducted for Messrs. Chickering & Sons' Chamber Concerts on Sunday afternoon, announces the decision to discontinue these concerts until such time as the State Law, making it compulsory for the conductors of Sunday entertainments, to give three-quarters of the gross receipts to charity, can be changed. There is no question but what this law works an exceeding hardship upon such deserving concerts as those given under Mr. Tucker's direction. This announcement will be received with regret by the many music-lovers who have enjoyed the best possible attractions at popular prices, on Sunday afternoons during the musical season.

D. L. L.

John Francis Barnett's "Musical Reminiscences and Impressions," which appeared last year in England, will shortly be published in New York.

Townsend H. Fellows Resumes Work.

Townsend H. Fellows, the well-known concert baritone and teacher, has resumed teaching at his Carnegie Hall studio. In the prospectus issued by Mr. Fellows, is printed a long list of his pupils, including a number of successful church and concert singers.

Max Reger's violin concerto in A major will be given its first performance in Basel this Winter at one of the concerts of the Allgemeine Musikgesellschaft. The composer will conduct. Other works to be given by this society are Charpentier's "Impressions d'Italie," Huber's Symphony in C, Sibelius's "En Saga," Sinding's Serenade for two violins, Wolf's "Penthesilea," Bruckner's unfinished Ninth Symphony, Reger's Variations on a Theme by Hiller, Lampe's Sonata for piano and cello, Sinigaglia's Quartet in D, Haeser's Sonata for piano and violin and Huber's Quintet in B flat.

JOHN WALTER HALL'S PUPILS.

Studio Song Recital Given By Three Accomplished Students.

Three accomplished pupils of John Walter Hall presented an interesting program of songs in his New York studio Wednesday evening of last week. There was a large attendance and the work of the singers was apparently greatly enjoyed by the auditors. Lucy Isabelle Marsh, Mrs. Minne Hance Evans and Kelley Alexander were the entertainers.

The program opened with Handel's "Lascia ch'io pianga," Brahms' "Sapphic Ode" and Burmeister's "Persian Song" by Mrs. Evans, who later in the evening sang songs by Van der Stucken, Del Riego, Mrs. Beach and Grieg. Mr. Alexander's first offering was Mildenberg's "The Ivy-leaf," followed by d'Hardelot's "Because," Buzzi-Peccia's "Gloria" and Couchois's "Toreador's Love Song." Miss Marsh performed "The Perfect Year," a song cycle by H. Alexander Matthews, Dell Acqua's "Villanelle" and Chaminade's "L'Eté."

WHAT PADEREWSKI WILL PLAY.

Novelties and Old Favorites on Pollis's Pianist's First New York Program.

When Ignace J. Paderewski makes his reappearance before the New York public at Carnegie Hall on Saturday afternoon this week, he will present the following program:

Paderewski, Variations and Fugue, opus 23; Beethoven, Sonata in E flat, op. 27, No. 1; Schubert-Liszt, "Auf dem Wasser zu singen," "Soiree de Vienne," "Der Erlkönig," Chopin, Nocturne, F sharp, opus 15, Etudes, opus 10, Nos. 10 and 5, Valse, A flat, opus 34, Scherzo, B flat minor; Stojowski, "Chant d'Amour," Liszt, Rhapsody, No. 13.

Americans Cantata to Be Heard Abroad.

LONDON, Oct. 26.—"The Raven," a cantata for chorus and orchestra, composed by Bertram Shapleigh, an American, will be performed at the Musical Festival at Bishop, Auckland, early in December and again in April at Middlesborough Festival. "The Raven" is a complete setting of Poe's poem.

Frederick Lamond has agreed to join Bernhard Dessau in the three programs of Beethoven sonatas for piano and violin in Berlin in which Alfred Reisenauer was to have co-operated with Dessau.

Mrs. Musique—"Are you fond of Brahms, Mr. Flitstein?" Mr. Flitstein—"No, ma'am, I can't say that I am. These fancy dishes always give me indigestion, no matter how well-cooked they are."—*Cleveland Leader*.

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ST. PAUL HEARS AND ENJOYS DE PACHMANN

Pianist Complements Program with Characteristic Comments—Mr. Sansone's Concert.

ST. PAUL, MINN., Oct. 28.—Vladimir de Pachmann, the Russian pianist, appeared in recital in the Auditorium on Thursday evening.

The great artist took his audience into his confidence at the outset, commenting in characteristic fashion by gesture, facial expression and remarks in undertone upon acoustics, draughts, piano and the numbers on the program. Of the Tschaikowsky Polka, op. 9, No. 2, in B flat major, he remarked confidentially to those sitting near the stage, "I do not like it, but it is clever."

Personal mannerisms, however, were overshadowed by an entire absence of sensationalism in reading and rendition and a strict adherence throughout the evening to a great artist's high ideals. The quality of his tone produced sensations of the greatest pleasure, and his individual interpretations were full of suggestive meaning.

The program opened with Domenico Scarlatti's Sonata in A major, which was followed by Mozart's C minor Fantasia and Weber's "Perpetuum Mobile." The second group consisted of Mendelssohn's "Rondo Capriccioso," op. 14; Schumann's "Romanze," op. 28, No. 2; Sgambati's Gavotte, op. 14; "La Fileuse," by Raff-Henselt; "En Automne" by Moszkowski, and Tschaikowsky's Polka, op. 9, No. 2. The third and last group was devoted to Chopin, the selections being the Nocturne, op. 27, No. 2; two Preludes, op. 28, Nos. 19 and 16; two Etudes, op. 25, Nos. 1 and 3; the Mazurka, op. 56, No. 2, and the A flat Valse, op. 34, No. 1.

Errico Sansone, violinist, assisted by Vivia Conner, pianist; Hazel Day, violinist; Harry Aronson, viola player, and Christian Erck, cellist, gave the first of a series of chamber concerts at the Park Congregational Church, on Friday. Mozart's Quartet in G minor for piano, violin, viola and cello; Mr. Sansone's Suite, op. 7, for two violins, viola and cello, and Rubinstein's Sonata in A minor, op. 19, for piano and violin, constituted the program.

Mr. Sansone, an exponent of the classic Italian school of violinists, is a thorough musician and sincere artist. Both as interpreter and technician he enjoys a more than local reputation, having been associated with leading musicians of this country and abroad before taking up his residence in St. Paul a year ago. He has a large class of pupils and as teacher, composer and performer is a valuable acquisition to the musical life of the city.

F. L. C. B.

DUFAULT'S PLANS FOR THE SEASON

Young Canadian Tenor Will Be Heard in Recitals Again—Has Had a Busy Summer of Professional Work.



PAUL DUFAULT, TENOR

Paul Dufault, the distinguished young tenor, has spent his Summer touring Canada, arriving on June 17, and immediately organizing his concert company for a tour along the St. Lawrence River and the principal Summer resorts. In all, he gave twenty-five concerts with artistic and financial success, receiving the highest praise from press and public.

Mr. Dufault returned to New York on September 15; since then he has sung in ten private concerts and recitals in New York. He has again accepted, for the

eighth consecutive year, his position as solo tenor in Dr. Storr's Pilgrim Church, Brooklyn.

During November, on the 1st he gives a concert in Ossining, N. Y.; on the 13th, a joint recital with Edwin Grasse, violinist, at Flushing, N. Y.; on the 25th, a concert in Central Falls, R. I. He is also arranging to give a series of French and English recitals in New York, beginning some time in November. At his studio in West Twenty-third street, he has a number of promising young students, who will appear in a recital in the early Spring.

ANNA MILLER WOOD'S SEASON.

Boston Teacher Begins Early—Her Many Professional Pupils.

BOSTON, Oct. 28.—Anna Miller Wood, the successful contralto soloist and teacher of this city, has begun her teaching season earlier this year than usual on account of the large increase in the number of her

professional pupils, who desire early instruction. These pupils come not only from Boston and the immediate vicinity, but also from many distant points.

Three of her most advanced pupils will not be with her this season, as they have signed with different opera companies. Llewella Olafson will travel with Savage's "Madam Butterfly" company as *The Cousin*, and also understudy to the principal contralto rôle. Nativia Mandville, under the stage name of Herminie de Ville, is touring the United States and Canada with the Herald Square Opera Company in minor rôles, her first experience on the stage, and Virginia Cameron has joined the Hammerstein opera chorus.

Miss Wood is not only preparing pupils for operatic and concert work, but is training several young singers to teach her excellent method. One of these, Edith Bullard, is assisting Miss Wood this season by preparing beginners for her. Miss Bullard has an important church position in Providence, but lives in Boston.

Among Miss Wood's professional pupils are Mrs. Raymond Wesley, Mrs. George Lomas and Elizabeth Northup, all well-known singers and teachers in Providence; Ethel Hopkins, contralto of the Congregational Church in Fall River; Mrs. Sample, soprano and teacher of Springfield; Phyllis Lindsay and Miss Parker, of California, and Miss Starr, of Chicago. D. L. L.

MME. SEMBRICH IN CHICAGO RECITAL

Novelties Conspicuous on Program Presented Before Big Orchestra Hall Audience.

CHICAGO, Oct. 28.—Mme. Marcella Sembrich, the distinguished mistress of her art and one of the greatest expositors of bel canto in the world, was warmly welcomed by a large audience Sunday afternoon in Orchestra Hall. Over half the selections set down were novelties that had a fine art impress, or were revivals of rarely heard old works. Hence the interest of the most seasoned lore was inspired from the first to the final selection. The opening group included airs from Scarlatti, a selection from Bach's almost forgotten "Phoebus and Pan," two selections by Handel, an old English song of George Monro's and Haydn's "Mermaid" song. Several of these songs were repeated, and as a last encore she gave "The Lass with the Delicate Air." Far more important however, was the second group of classical German lieder, four from Schubert, including the familiar "Cradle Song" and the rarely sung "Liebeschwärmt," and there were several Schumann selections, of which "Röslein" was exquisitely given; likewise two songs by Brahms, "Wie Melodien," and that best example of his art, "Botenschaft."

The last series of songs was strictly modern, including a Strauss selection, a novelty from Van der Stucken, a Polish song by Zelenski and a very beautiful new song, "Nachtgebet," by Alexander Von Fielitz, of this city.

Among the extras given were a Polish song of unpronounceable name; Schubert's "Der Nussbaum," which the great singer revealed in its perfection. Mme. Sembrich was particularly gracious and responded with so many encores that her task was almost doubled. She was, as usual, in excellent voice, but the heavy work of the day forced the suspicion of hoarseness at the beginning of her last group of songs. This, however, was quickly overcome and the beauty of her phrasing and absolute smoothness of voice carried her over the possibility of a weak lower note in the middle register. C. E. N.

Mme. Olga Samaroff Arrives.

Mme. Olga Samaroff, the distinguished American pianist, arrived on the *Kaiser Wilhelm II.* last week. She is here to fill a series of engagements made for her by Charles Ellis, of Boston. Mme. Samaroff will remain in Europe next year to appear in a series of concerts at Cologne.

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ABOTT-CONRIED SUIT IS REPORTED TO BE ENDED

Two Versions As to Controversy Between Prima Donna and Impresario in New York Papers.

According to the New York *Herald*, peace proposals have passed between Bessie Abott and Henrich Conried, and it is likely the young American soprano will be heard again in the Metropolitan Opera House this Winter.

Miss Abott is now in the West on a concert tour, but she is expected in New York in time to begin the season in the Metropolitan, where she is under contract for two more years. Last Spring when the Conried company went on tour Miss Abott refused to go, on the ground that she had not been given the number of performances in New York that her contract called for. She then engaged counsel and prepared to bring suit against Mr. Conried.

The New York *Morning Telegraph*, however, declared last Thursday that the Abott-Conried controversy had not been settled.

"Mr. Conried maintains the position that he has always held; that is to say, he has a contract with Miss Abott which he made two years ago, and that contract he will neither revoke nor amplify," states the *Telegraph*. "Miss Abott has, however, approached Mr. Conried and suggested to him that if he would give her a few more parts to sing she might resume operations at the Metropolitan Opera House."

Franz Naval, the tenor, who has been connected at various times with the Vienna Court Opera, the Metropolitan Opera House and the Berlin Royal Opera, and is now singing at the Berlin Komische Oper, is planning a number of appearances in concert this Winter again after a long interval. He gives a song recital at the Singakademie in Berlin this week.

The Lyons *Express Musical* has announced its sixth composition contest, the subject being a song with piano accompaniment. The first prize offered is twenty dollars, the second ten dollars, the third a score, and to the following five competitors "honorable mention" will be given.

CAUTIOUS.



"Call some evening. We have much music at the house."

"I shall—on which evenings do you have no music?"—*Meggendorfer Blätter*.

Dr. John Warriner, in the course of the inaugural lecture at Trinity College of Music, London, said an ear for music, although occasionally inherited, was largely the result of environment at a time when the perceptive faculty was strongest. An ear for music did not come as an accident, a kind of shoot from heaven, but by surroundings. All class singing, drilling to music, kindergarten, had its effect, and even the pianola and the street organ were useful in creating an ear for music. The old or staff notation was intended for instrumentalists, and not for singers. He thought the tonic sol-fa symbols, used with a modulator, the best method.

BISPHAM FIRST SOLOIST IN CHAMBER MUSIC SERIES

Next Friday Night Will Mark Beginning of Concerts in Cooper Institute, New York.

Next Friday evening, in Cooper Institute, will be given the first chamber music concert in connection with the People's Symphony Concerts, and it is matter of especial interest that David Bispham, the celebrated baritone, will be the soloist on this occasion, and an interesting program—"all at the rate of twelve and a half cents each and twenty-five cents for non-members," as Manager A. Lenae points out—has been prepared for the occasion.

Harold O. Smith will, as usual, be Mr. Bispham's accompanist, and Henry P. Schmit will be the violinist. Here is the program: "Le Clair," Jean Marie (1697-1764) (Sonata for Violin and Piano); Schubert's Octet in F Major, opus 166; Ballads: Schubert's "Erlkönig," Meyerbeer's "The Monk," Schumann's "The Two Greudiars," Walter Damrosch's "Danny Deever," Carl Loewe's "The Deserted Mill," "Tom the Rhymers," "Edward" and "The Wedding Song."

It is further announced that this season's chamber music concerts will be devoted to a survey of the evolution of the Sonata, beginning with the seventeenth century and ending with MacDowell's Tragic Sonata.

This is in line with the customary educational work that Mr. Arens has always taken up chronologically, or in periods and epochs in order to illustrate the history and evolution of music and the great classical works as well as the methods of the great composers.

The Berlin Philharmonic Chorus, conducted by Siegfried Ochs, has two new works in preparation for its first concert of the season, "Sylvesterglocken," by Bernhard Scholz, and "Paria," by Arnold Mendelssohn, besides two repertoire works, Brahms's "Schicksalslied" and Hugo Wolf's "Der Feuerreiter."

RENAUD IN INDIANAPOLIS.

Three Sonatas on Program Given with Johannes Miersch, Violinist.

INDIANAPOLIS, Oct. 29.—A recital unique in the musical history of Indianapolis was presented last Wednesday night at the Propylæum by Johannes Miersch, violinist, and Emiliano Renaud, pianist, of the Conservatory of Music, before a large audience. The program consisted of three sonatas, representing the German, American and French composers, the first being the sonata in A major, Op. 100, by Johannes Brahms; the second the A minor Op. 34, by Mrs. H. H. A. Beach, and the third the A major, by César Franck.

The music critic of the Indianapolis *News* speaks of the recital as follows:

"The program was interesting and instructive, and gave opportunity for comparison of styles. Each composition followed the sonata form of four movements, the technical difficulty being about equal.

"Both musicians are artists and their work together was stamped by unity and breadth of interpretation. Mr. Renaud is a master of the piano, and his facility and power had ample opportunity in the three numbers."

Isidore de Lara has completed a new opera, of which he has also written the words. It is a lyrical drama in four acts and five tableaux, and is entitled "Soléa." The scene is laid in the island of Rhodes during the siege of 1522, when the island was under the domination of the Knights of Rhodes. The work is to be produced at the Cologne Opera on December 6, under the direction of Kapellmeister Lohse. The title rôle will be enacted by Mme. Guzalewicz, who has created a great impression as *Salomé* and *Messalina*. The German translation is by Dr. Otto Neitzel.

The sixtieth anniversary of the death of Felix Mendelssohn-Bartholdy will be observed at the first concert of the Stern Conservatory Choral Society, under Oskar Fried, in Berlin on November 4, when the "Hymn of Praise" and "Die erste Walpurgisnacht" will be sung.

Bronislaw Hubermann, the violinist, has just bought a Guarnerius in Berlin for \$9,000.

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A Prima Donna Under Difficulties.

When Ethel Jackson, who is Mrs. J. Fred Zimmerman, Jr., when she isn't prima donnaing, accompanied "The Merry Widow" on its preliminary tour a fortnight or so ago, she invited her sister, who lives out of town, to come and stay at the flat while attending to her Fall shopping, says the New York Morning Telegraph.

Of course sister came, accompanied by her husband, and plunged with delirious joy into the mad vortex of the delight that Fifth avenue shops hold for the out-of-town shopper.

But, alas! just two days after reaching New York, sister's husband fell ill and the doctors diagnosed his trouble as a severe case of typhoid fever.

It was forbidden to move him, and the Zimmerman flat was turned into an emergency hospital with a staff of nurses and a resident physician in charge.

As a consequence, when Miss Jackson came to New York for her debut in "The Merry Widow," she was obliged to seek the hospitality of a friend's two-room apartment, and Mr. Zimmerman is living temporarily at the Lambs Club.

The annual Fall concert of the Toronto College of Music was held in Massey Hall, Toronto, on October 24, when, under the direction of Dr. F. H. Torrington, the principal, the following program was presented, with orchestral accompaniment in every case: Chopin, Concerto, op. 11, Alma Duffy; Hiller, Concerto, op. 69, Dorothea I. Bell; Sullivan, "The Lost Chord," Nellie Byrne; Mendelssohn, "Capria Brilliante," Mabel Tolchard; Donizetti, aria from "Linda di Chamounix," Eveline Ashworth; Chopin, Polonaise in E flat, Alma Clarke; Mercadante, "Ah! s'estinto," Olive Scholey; Beethoven, Concerto in C minor, Eveline Ashworth; Verdi, "Ah, fors e lui," Margaret Casey; Tchaikowsky, Concerto, op. 23, Dollie Blair; Handel, "Why Do the Nations," Harold Meir; Moszkowski, Concerto, op. 59, Mamie MacDonald.

Clutsam's song cycle, "The Hesperides," was sung at the Normal School, Philadelphia, on the evening of November 1. The quartet consists of Emma F. Rihl, Susanna E. Dercum, Howell M. Zulick and Louis Kreidler, with Helen Pulaski-Inness at the piano, assisted by Gertrude Keppelmann-Landis.

PLANS FOR QUAKER CITY CHORAL CLUBS**Various Societies Arrange for Season's Concerts—Other Music News of Philadelphia.**

PHILADELPHIA, Oct. 28.—Preparations for the season's work of local choral societies are on a more elaborate scale than in previous years. The Mendelssohn Club, Dr. W. W. Gilchrist, director, will present at its first concert, in January, Brahms's "Requiem" and a group of part songs. At the second concert, in April, Elgar's "King Olaf" will be heard. Abbie R. Keely, soprano, and Frederick Martin, bass, are the soloists for the January concert. In addition the Philadelphia Orchestra will assist.

The soloists announced for the April concert are Mrs. E. M. Zimmerman, soprano; Daniel Beddoe, tenor, and Julian Walker, bass.

Henry Gordon Thunder, director of the Choral Society of Philadelphia, announces three concerts for the season, two of which are subscription and one a popular concert. Bruch's "Odysseus" will be sung at the January concert and Bach's Mass in B Minor will be heard at the April concert. Handel's "Messiah" will be the feature at the popular concert, in December.

The Church Choral Society, under the direction of Ralph Kinder, will hold its third service in the Church of the Holy Trinity early in December. Mendelssohn's "Hymn of Praise" and Bach's "Bide With Us" are the works selected.

Belle Wilkins, soprano; Florence James, alto; William H. Pagdin, tenor, and Arthur Jackson, bass, will be heard in solo work.

The service will be played by Mr. Kinder, who is organist and choirmaster of the church.

On November 19 Harold Nason will give a lecture recital in the Orpheus Club rooms, under the auspices of the Matinée Musical Club.

On Tuesday evening, November 5, the new Haskell pipe organ recently installed in

St. Stephen's P. E. Church, will be consecrated. The choir of the church, augmented, under the direction of Dr. David D. Wood, the organist and choirmaster, will render the program. The instrument is one of the finest in this part of the country. The specifications for the organ, which is a memorial to the church, the donors being the Magee family, were drawn by Dr. Wood.

One week following, on the 12th, the opening recital of the season of the American Organ Player's Club will be given in this church. The club will attend in a body.

Selden Miller, for some time organist and choirmaster of Calvary Presbyterian Church, has resigned. No reason for his resignation is given. Mr. Miller, while an organist of exceptional ability, is better known as a concert pianist and teacher. He has appeared as soloist with the Philadelphia Orchestra.

The present season of the Philadelphia Orchestra will include twenty-two afternoon and twenty-two evening Symphony concerts. Maurits Leeftson, of this city, will be one of the soloists.

Frederick Maxson, organist and musical director of the First Baptist Church, has arranged a series of special musical services for Sunday evenings during the season. The term "special" as generally applied to musical services on Sunday evenings is a misnomer. In the case of Mr. Maxson's choir, however, it is significant, as the services of this character which are given by the above named choir are way above the ordinary. The following will give an idea of the class of music used in this church, all being performed in part or in whole: Gounod's "Gallia," Handel's "Messiah," Mendelssohn's Forty-second Psalm and "Hymn of Praise," Gounod's "Messe Sononelle," Gaul's "Holy City," Parker's "Hora Novissima," quartets from Verdi's "Requiem," and Maunders' "Olivet to Calvary." Bessie L. Clark and Miss Kline, second and third sopranos, respectively, have recently entered upon their duties in this choir.

The Philadelphia Operatic Society will give two performances of "Aida" at the Academy of Music on the evenings of November 7 and 12. Among the soloists will appear some prominent Philadelphia musicians. Judging from the sale of seats there is every indication that the Society will present "Aida" to overflowing houses. S. T. R.

PUCCINI'S LETHARGY GRIEVES PUBLISHER**Composer Finds "The Girl of the Golden West" Difficult to Set to Music.**

Tito Ricordi, the head of the great Italian firm of music publishers, has just given a correspondent of the New York Times a most interesting glimpse of the Italian musical situation of the moment.

Ricordi is loud in his lamentations over Puccini's lethargy. He declares that the composer has two good subjects on the tapis at which he should be working, "Marie Antoinette" and "The Girl of the Golden West." For the first the libretto is practically finished, while the latter is still only an idea. It is one with which the maestro is much in love, but which is not easy to write from Mr. Belasco's scenario, for if the first and second acts can be put to music, the third certainly cannot, and must be entirely reconstructed.

So, between "Marie Antoinette" and "The Girl of the Golden West," the composer chooses the *dolce far niente*.

Maestro Franchetti is in a like state of quiescence. He has just returned from India, and, beyond touching up a comic operetta called "Jove and Pompey," which was written together with Umberto Giordano, he is doing absolutely nothing.

Signor Ricordi does not mention Mascagni, as he is not his publisher, but all the world knows that he has composed no opera during a long period.

The Bessie Abbott concert on Monday night, October 28, in St. Paul, Minn., was attractive to the eye as well as to the ear. The soprano is noted for the grace and beauty with which she surrounds herself in her concert appearances. Miss Sassoli, the harpist, was, of course, an attraction, but the grand opera arias in which Miss Abbott was heard, with string accompaniment, provided a rarely given opportunity to hear the great Italian arias sung by a voice that is still in its first fresh youth, and at the same time fully developed and trained.

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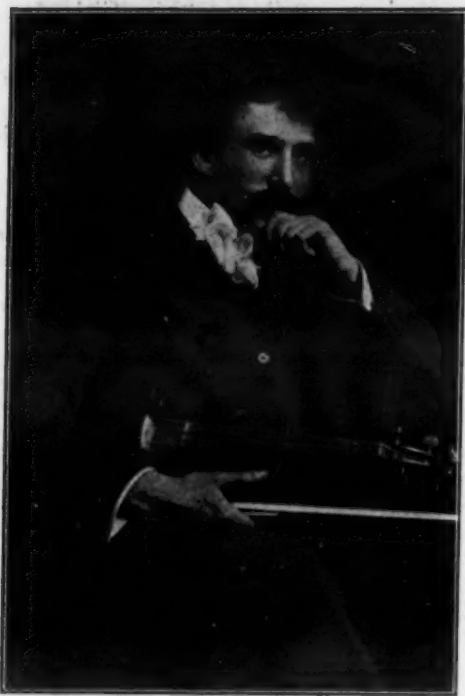
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DEZSO NEMES, WELL-KNOWN VIOLINIST, DIES IN CANADA

Newly Appointed Instructor of McGill Conservatorium of Music in Montreal, Victim of Overwork.



THE LATE DEZSO NEMES

MONTREAL, Oct. 28.—Dezso Nemes, the Hungarian violinist who had been specially engaged to teach at the McGill University Conservatorium of Music, died last Friday in the Verdun asylum, where he had been confined for about five weeks.

Mr. Nemes was well known in Montreal, having played in concert on various occasions with other traveling artists. When it was announced last Summer that he had been engaged at McGill, the news caused quite a stir among the local enthusiasts. He arrived about the end of August from New York with Mrs. Nemes, and they at once settled down for a prolonged stay in this city.

Overwork incident to his new duties caused the violinist's physical and mental breakdown, and he was placed in the hospital over a month ago. C. O. L.

Mr. Nemes was brought to America under contract as head of the violin department of a Detroit conservatory, then in charge of Alberto Jonas, who resigned after charges made by Rev. Charles H.

Fraser, rector of St. George's Episcopal Church, were brought before the conservatory directors.

Mr. Nemes, who has had a most romantic career, was born in Hungary, and in his boyhood was a favorite of Jokai, the famous Hungarian novelist. A Gypsy musician discovered the boy's talent and induced him to enter the Budapest Conservatory, where two years later he won first prize. After a short concert tour in his native country, he went to the Paris Conservatory, being in the same class with Kreisler and Barre, and studied there for three years. He made his debut in Vienna in one of the Singakademie concerts, where he was heard by Prince Nicolas Esterhazy, who engaged him as court violinist and leader of his private orchestra. After eighteen months in this position, he went on a concert tour of France, England and Scotland, being most successful everywhere.

In this country, Nemes started with two successful recitals in Boston, and an equally successful orchestral concert in New York City.

William Stoll.

William Stoll, a well-known musician of the old school, died in Philadelphia last Sunday at the home of his daughter from old age. He would have celebrated his ninety-first birthday next Sunday.

Mr. Stoll was born in Germany, where he was clarinet soloist and a leader of orchestras. He held his art in such high esteem that when his sight began to fail at the age of sixty he refused again to touch his instrument, declaring that if he could not do full justice to his music he would not play. Mr. Stoll was born in Germany, where he received his musical education. He came to Philadelphia at the age of twenty and made his debut at Jayne's Hall. He lived in the West ten years, and then returned to Philadelphia, where he lived with his daughter till his death.

Mrs. W. Harry Teasdale's New Book.

Mrs. W. Harry Teasdale, of Savannah, Ga., announces the unavoidable delay in the delivery of her book, "Self-Help" for vocal and piano students. It is now promised by her printer for November 15. To those who took advantage of the advance publication price, Mrs. Teasdale wishes to say that she personally acknowledged every order received, and will forward copies as soon as they are placed in her hands.

Stranger—What sort of an establishment is that across the way?

Native—Oh, it's a place where drawing, music, and dancing are taught.

Stranger—Aha, young ladies' seminary, I suppose.

Native—No; a dental college.—*Chicago News.*

A memorial tablet is to be placed on the natal house of Heinrich Werner, composer of the German *Lied*, "Sah' ein Knab' ein Röslein steh'n," in Kirchhofmied, Saxony.

Ponchielli's "La Gioconda" was the work chosen for the first performance of the Autumn season of Italian opera in Amsterdam.

WARM PRAISE FOR ERNEST SCHELLING

New York Pianist the Subject of Laudatory Comment by August Spanuth, the Well-Known German Critic.

Speaking of the many aspirants for artistic honors in Berlin, August Spanuth in his weekly letter from Berlin to the New York *Staats Zeitung* of October 20, writes as follows:

"I made a 'find' in the Beethovensaal the other day, where the pianist Ernest Schelling, of New York, gave a concert with the Philharmonic Orchestra. He played the Beethoven E flat major Concerto, Chopin's F minor Concerto, and Liszt's Spanish Rhapsodie arranged by Busoni. Since his last appearance in New York, Schelling has made huge strides. He possesses a masterful control of technique and imparts to his playing the stamp of a sympathetic personality.

"His performances show unmistakable influences of Paderewski, but fortunately he

has not acquired Paderewski's tendency for exaggerated dynamics and tempos, he is not misled into 'pounding,' nor does he yield to overwrought morbidez. In short, his playing is not sensational, but is full of color and finesse. Especially with reference to the nuances of touch many an otherwise excellent German pianist could pattern after Mr. Schelling.

"In Chopin's F minor Concerto in particular, he unfolded such an abundance of charm as one would not have credited him with a few years ago.

"Schelling has reached the complete maturity of his art, and I am convinced that he will astound his countrymen when he enters upon his next American tournee."

Mr. Schelling will tour America this Winter under the auspices of Steinway & Sons.

FIRST CONCERT OF SEASON. BY MILWAUKEE ORCHESTRA.

Conductor Christopher Bach Presents a March of His Own Composition --Bungert's "Tasso" Heard.



CHRISTOPHER BACH

Conductor of the Milwaukee Orchestra

MILWAUKEE, Wis., Oct. 28.—Christopher Bach's Milwaukee Orchestra opened its 1907-'08 musical season with a concert at the West Side Turn Hall, which was crowded to its capacity.

After the orchestra had played a festival march written by its director and the "Freischütz" overture, followed by an effervescent Spanish dance suite by Laconne and a cornet solo by William Tieck, a most interesting orchestral novelty was intro-

duced by Mr. Bach in Bungert's symphonic overture to Goethe's drama "Tasso," a subject made familiar and famous musically by Liszt's symphonic poem on the same theme.

The vocal soloist, Louise Miller Parsons, chose Rossini's "Inflammatus" of the "Stabat Mater."

Mr. Bach also directed a society of South Side singers in Planquette's "Chimes of Normandy" a short time ago. The performance was a treat, which the Polish singers of the Kujawski opera organization should repeat in a more centrally located part of Milwaukee, thus giving all music lovers of the city an opportunity to hear the opera. M. N. S.

KUBELIK ARRIVES NEXT WEEK.

Bohemian Violinist and Party Are Passengers on "Kronprinzessin Cecilie."

Jan Kubelik is expected to arrive on the *Kronprinzessin Cecilie* next Wednesday. In the party, besides the eminent violinist, will be Mrs. Kubelik (Countess Czaky-Szell), Karl Junkermann, the London manager, who now handles all of Kubelik's business abroad; Mrs. Junkermann, and Herr Ludwig Schwab, the accompanist.

The concert at the Hippodrome, Sunday evening, November 10, will be his only appearance in New York for some time, as the tour which Daniel Frohman has arranged will include the Middle West (opening in Chicago, November 14) for the first five or six weeks of the season. At the New York concert Mr. Kubelik will be heard in the Sinding Concerto in A Major (assisted by the Russian Symphony Orchestra) and other numbers by Beethoven, Hubay, Saint-Saëns, Fibich and Paganini. In Chicago, November 14, he will have the Thomas Orchestra, Frederick Stock, conductor, for his opening concert.

Karl Göpfart's opera, "Der Müller von Sans-Souci," was well received at its premiere in Weimar. The composer has employed a small orchestra but is said to have produced charming effects.

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TWO FOREIGNERS IN PAUR'S ORCHESTRA

Merck, 'Cellist, and Wyganowski, Violinist, New Members By Union's Permission.

PITTSBURG, Oct. 27.—Emil Paur, director and conductor of the Pittsburgh Orchestra, has returned to this city from Europe bringing two foreign musicians with the consent of the Federation of Musicians. The other members of the orchestra will be Americans. The imported musicians are a concertmeister and a first 'cellist.

The new first 'cellist is Henri Merck, who formerly for several years was with the Pittsburgh Orchestra. In the days of Victor Herbert the name of Merck was sufficient to pack the house. He was the musical sensation of the orchestra and the pet of society. He is a Belgian.

Merck fell passionately in love with a singer while at the height of his popularity here. But his suit did not prosper, and one evening it was reported he had committed suicide. But it appeared that the only damage he did was to bore a hole through his waistcoat and take a small amount of cuticle off his bosom. Society then laughed at Merck, and he never appeared with the Pittsburgh Orchestra after that.

Since that time Merck has been in comparative seclusion in Brussels. Those who have heard him play recently say he is a greater 'cellist than ever. During his absence he has married.

Wyganowski, the new concertmeister, is an unknown quantity, is a Pole, thirty-two years old, and was recommended to Paur by Fritz Kreisler, the Austrian violinist.

Otto Taubmann's opera, "Sängerweihe," will be staged at the Court Theatre in Des-sau this Winter.

ALL NEW YORK IS "MERRY WIDOW" MAD NOW-A-DAYS



(From the New York Evening World.)

A CARTOONIST'S IDEA OF "THE MERRY WIDOW"

If one goes to the New Amsterdam Theatre these nights expecting to see Henry W. Savage in gay, exuberant mood gazing happily at the box office where the cashier counts the shekels, he will be disappointed, for the manager who gave "The Merry Widow" to New York is so used to success than even an overwhelming hit like the Lehar operetta fails to disturb his equanimity.

To a *World* reporter Mr. Savage recently said that he wasn't proud because he didn't deserve any credit for the manner in which the jolly Viennese widow had captured the people. "I haven't done anything," said the manager. "The public has done it all. For the past year or so people who saw 'The Merry Widow' in Europe have been walking these streets like so many sandwich men, advertising the piece for me. They became human three-sheets extolling the charms of 'The Merry Widow.' It wasn't necessary for me to do anything. It was all done beforehand."

"The Merry Widow" first won me in Hamburg. It was a raw, rainy night two years ago and, although I had had a good dinner, I wasn't feeling very joyous. There was no opera in town, so with an old college friend I started out to find 'The

Merry Widow' and possible recreation. I had heard that the piece was light and tuneful, but my anticipation didn't run high, and I went simply because there was nothing else to go to. I was struck by the charm of 'The Merry Widow' before I had been in the house ten minutes. I didn't lose any time in getting after the American rights. One act satisfied me that 'The Merry Widow' was too good to lose."

"You are fond of 'widows,'" was suggested.

"It looks that way, doesn't it?" answered Mr. Savage. "There was 'The College Widow,' then there was a widow in 'The Prince of Pilsen.' I suppose 'Madam Butterfly' might be called a grass widow, and now I have 'The Merry Widow.' Yes, I'm afraid I do run to 'widows.'"

Hammerstein's New Contralto in "Salome"



The above illustration of a scene in the studio of Jacques Isnardon in Paris, just before a performance of Richard Strauss's "Salomé" in that prominent teacher's private theatre, is of timely interest as containing the first picture of Mme. Gerville-Réache, Oscar Hammerstein's new contralto that has been published in this country. Attired in the costume of *Hérodiade*, she stands at the left of the picture. Next to her is Mme. Isnardon, the *Salomé* of the cast, while M. Sizes, the *Hérode*, is seated at the piano.

In this performance of "Salomé" the French text of Wilde's play was used for the first time in France. With the exception of Mme. Gerville-Réache and M. Sizes, who were prepared for their public careers by M. Isnardon, and Mme. Isnardon, who married and retired from the professional world after a few brilliant debut appearances four years ago, all of the participants in the performance were present pupils of Isnardon.

MME. SAMAROFF IN ONLY BOSTON PIANO RECITAL

Excellent Program Entertains Chickering Hall Audience—Artist Warmly Received.

BOSTON, Oct. 28.—Mme. Olga Samaroff gave her only piano recital in Boston this season this afternoon in Chickering Hall before an audience which filled the auditorium to the doors. The following program was given: Mozart, Fantasia in C minor; Schumann, Sonata in G minor, op. 22; Mendelssohn, Song without Words in E major; Schubert, German Dances; Brahms, Variation on a Theme of Paganini; Chopin, Fantasia in F minor, op. 49; Mazurka in A flat major; Etude in E minor, op. 25, No. 5; Liapounow, Carillon; Gabriel Fauré, Impromptu; Liszt, Polonaise in E major.

Mme. Samaroff's interpretation of the Mendelssohn number was given with a delicacy of feeling which did not fail to reach the audience. This was followed by a most brilliant reading of the Brahms variations which closed the first group on the program.

Mme. Samaroff was heard to particular advantage in the Mazurka and the Etude of Chopin, and her playing of the Fauré Impromptu was such as to bring forth a storm of applause, compelling the artist to repeat the number. The Liszt Polonaise furnished a fitting climax to a most in-

teresting program, and Mme. Samaroff was obliged to play several encores after the closing number. D. L. L.

MAUD POWELL'S TRIUMPHAL TOUR.

Critics Say She Has Set New Standard of Violin Playing for West.

PORTLAND, ORE., Oct. 30.—If the interviews and criticisms, in which Maud Powell's name is mentioned in praise that practically amounts to eulogy, mean anything, her first visit to the Pacific Coast is a veritable triumphal tour.

Wherever she has appeared she has been greeted with packed houses which have received her enthusiastically. Many of the critics agree that she has set a new standard of violin playing for the Western country.

Mme. Walthers with Gerardy.

Madeline Walthers, the famous Berlin singer, has signed contracts with R. E. Johnston, concert manager, for the appearance of Gerardy, the Belgian 'cellist, in association with her in Mendelssohn Hall, New York, Wednesday evening, December 4. Gerardy will render three of his most famous 'cello selections, and Mlle. Walthers will sing the several songs that made her famous in the old world. There will be one or two other instrumental soloists on the program, and André Benoist will officiate as piano accompanist.

WILLIAM HARPER BASSO

Mr. Harper's connection with Lawrence University Conservatory of Music, Appleton, Wisconsin, does not prevent his accepting concert engagements. J. E. FRANCKE, 1402 Broadway, New York

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Edward Bromberg has resumed vocal instruction at his studios in Carnegie Hall and No. 138 West Ninety-first street, New York.

Frank J. Benedict, organist of St. Paul's Methodist Episcopal Church, is located at the Long Acre Studios, Nos. 754 and 756 Seventh avenue, New York.

H. S. Schweitzer has opened a new studio at No. 49 Patchen avenue, Brooklyn. Mr. Schweitzer is organist of the Christ Evangelistic Lutheran Church, of Brooklyn.

Canon C. W. Douglas and Louie A. Brookes, new organist at St. Paul's Cathedral in Fond du Lac, Wis., expect to organize a choral society and give concerts this winter.

William H. Lee, the popular baritone and teacher, has resumed giving lessons at his residence-studio in West One Hundred and Twenty-fourth street, with a large class of promising pupils.

Eva Emmett Wycoff is scheduled to give a lecture on "German songs," with illustrations, in the course of public lectures under the auspices of the Board of Education of New York.

The directors of the Master School of Music, at No. 108 Montague street, Brooklyn, have been empowered to offer two competitive scholarships for men—a tenor and bass or baritone.

Luisa Cappiani has returned to America and is again in New York, after four months spent in Switzerland. Her private residence and studio are now at No. 156 West Eightieth street.

Alexius H. Bass, concert singer and vocal teacher, whose studio is at No. 127 West Sixty-fourth street, New York, sang before the Brooklyn Germania Club on the evening of October 26.

Adalbert Fuhge, who has one of the largest ladies' choral societies in Brooklyn, has removed to No. 902 Jefferson avenue, where he has opened a studio in connection with his musical institute.

Helen True Winslow, singing and speaking voice teacher, reports enrolling a number of new pupils since she resumed work on October 1 at her studio, No. 470 West One Hundred and Fifty-seventh street, New York.

J. C. Elliott, for many years well known as a teacher of singing in New York, has resumed giving instruction at his studio in No. 122 East Twenty-third street. Mr. Elliott's circular sets forth many laudatory press notices.

On Monday evening, October 21, in Kimball Hall, Emil Liebling introduced to the public of Chicago a most talented pianist, Edward V. Ehrhardt. He played from Beethoven, Chopin, Scriabine, Henselt, Liebling and Liszt.

Mrs. Elizabeth Metcalfe MacEvoy, a pupil of Mme. Marchesi, Reinhold Herman, Richard Strauss and Herr Kniese, of Bayreuth, has opened a studio at No. 75 West Seventy-first street, New York, for voice production and song interpretation.

Fannie Hirsch, a New York music teacher, has taken new quarters at No. 152 East One Hundred and Fiftieth street, where she will have her residence-studio. She has resumed teaching for the season and anticipates an active year.

Leschetizky, Godowsky, Anton Saar, Brull and others have spoken highly of Eugenio Pirani's book, "The High School of Piano Playing." Mr. Pirani, who returned from Europe last week, has opened a studio at No. 81 Madison avenue, New York.

Mrs. Carrie Martin Cowtan is busy in her studio, No. 200 West Fifty-second street, New York, preparing an operetta which she intends presenting shortly. Miss Whitaker, a pupil of Mrs. Cowtan, has just started on a concert tour through the South and West.

Harold Heister Jacobs, of No. 338 Greene avenue, Brooklyn, is receiving applications for membership in his History Club classes. These classes have been popular in the past, as Mr. Jacobs has endeavored to make them of interest to both students and lovers of music.

A popular singing class that has been organized in Brooklyn this season is that held on Thursday evenings at the studio of Emma B. Sibley, No. 414 Cumberland street. It partakes as much of a social function as that of a class study, yet the latter feature is by no means neglected.

Claude H. Warford has returned from Europe and resumed teaching at his studio, No. 39 West Twentieth street, New York, last week. Among other novelties, Mr. Warford has brought home a Chinese scene, music by a modern French composer, which his pupils will present this season.

The orchestra of the Evangelical Lutheran Church at Racine, Wis., at a recent annual meeting elected officers, as follows: L. Schlegel, Sr., manager; Lawrence Schlegel, secretary, and L. Schlegel, Jr., treasurer, and Ella Sieber, director. The first concert this season will be given November 21.

Frank de Rialp, of New York, while roaming in the vicinity of Twin Lakes, near Milford, Pa., a few days ago, was dangerously poisoned by the bite of a large spider, supposed to have been a tarantula, which dropped from a tree and sank its claws in his forehead. Mr. de Rialp is happily recovering.

Francis M. Arnold, director of music, Chicago Kindergarten College, gave a lecture-recital on Grieg in College Hall, Chicago, October 17. The program contained several of the lyric pieces, also the "Cradle Song," "To Spring," "Peer Gynt" Suite, Sonata, opus 7, and "Norwegian Bridal Procession."

Wilhelm Middelschulte, the organist and composer, will be the soloist assisting the A Capella Choir in Milwaukee at its opening concert, to be given at the Pabst Theatre, November 25, under the direction of William Boeppler. Mr. Middelschulte is director of the organ department at the Wisconsin Conservatory of Music.

Herbert L. Houston, who recently returned from six years' study abroad with Sevcik, Wittek and Hartmann, has been engaged as director of the violin department of the Willett School of Singing in Chicago. He has engagements with the People's Symphony Orchestra of New York and the Philharmonic Orchestra of Indianapolis.

Elizabeth K. Patterson will shortly give a demonstration of the Fletcher method for children at her studio, No. 14 West Eighty-fourth street. Miss Patterson announces a recital to take place at her studio the week following Thanksgiving for the benefit of the Free Industrial School for Crippled Children, of which Mrs. Arthur Elliot Fish is president.

G. Waring Stebbins, baritone, associated with Frances Pelton Jones, pianist, gave two receptions, afternoon and evening, at their studio in the Hotel Narragansett, Ninety-third street and Broadway, recently. Mr. Stebbins sang several songs and a number of his professional pupils sang at each musicale, interspersed with pianoforte solos by Miss Jones.

Theodore Kelbe, of Milwaukee, has been secured as director of the Germania Singing Society, of Waukesha, Wis., succeeding Frederick Brasche, of Milwaukee, who resigned recently. Mr. Kelbe was for twelve years director of the Germania Society at Waukesha, but on account of other work was obliged to resign about two years ago.

The following dates have been scheduled for the concerts of the Schubert Oratorio Society in Newark, N. J.: First concert, Wednesday, November 25, with Bizet's "Carmen" and Goring Thomas's "The Swan and the Skylark"; second concert, Tuesday, February 25, with Liszt's "St. Elizabeth," third concert, Wednesday, April 22, with a Wagner program.

Frederick H. Haywood, organist and choirmaster of St. Paul's Church, Brooklyn, after a successful season at the National Summer School of Vocal Music with Edmund J. Meyer, has resumed teaching at studio No. 135, Carnegie Hall, New York, on Tuesdays and Fridays, and at No. 345 Clinton street, Brooklyn, for the remaining days of each week.

The Mozart Trio, of Chicago, which gave a concert in the Auditorium Recital Hall, on Wednesday evening, October 23, presented Schubert's Trio, opus 100; Mendelssohn's Trio, opus 49, No. 1, and a sonata for piano and cello, by Grieg. Herman Braun, Jr., violinist; Herman Felber, cellist, and Prudence Neff, pianist, are the three artists of the Mozart Trio.

Mme. L. Cappiani, first vice-president of the Women's Philharmonic Society, has returned from her villa in Switzerland and opened a private studio in her residence, No. 156 West Eightieth street, New York. During her trip to Switzerland Mme. Cappiani was accompanied by seven of her pupils, for the purpose of taking a supplementary course from her in vocal art.

Mme. Julia Aramenti, director of the Aramenti School of Voice Culture, in Seattle, Wash., is beginning a busy season. Mme. Aramenti calls New York City her home, although her musical education was conducted by European masters, Signor Viensi, of Paris, being her instructor in grand opera, and Professor Tower, of England, having her as a pupil in oratorio studies.

The program which Arnold Foldes, a young Hungarian cellist, who is to make his American debut November 5 at Mendelssohn Hall, New York, is to offer will include a sonata of Marcello and numbers by Lotti, Popper and Paganini. The artist will be assisted at the piano by Sigmund Herzog, and there will also be an assisting vocalist.

Daniel Protheroe, director of the Arion Musical Club, of Milwaukee, will conduct a series of examinations for membership into the Arion chorus, as the board of directors recently decided to add twenty-five voices to the male chorus. The club will open its regular course of concerts with the appearance of Mme. Johanna Galski at the Pabst Theatre, November 8.

J. Warren Andrews announces the first vespers service of the season on Sunday afternoon, November 3, at the Church of the Divine Paternity, New York, when Rossini's "Stabat Mater" will be sung. There will be no evening service. Mr. Andrews played the organ at Convention Hall, Buffalo, last Sunday, and on Monday played at the First Baptist Church, Rochester.

Two very interesting programs were given by Rhea Carson, soprano; Robert Carson, tenor, and Edgar Nelson, pianist, at Janesville, Wis., October 21, and in Chicago Wednesday evening, October 23. The program given at Janesville covered selections by English composers, made interesting not only by the excellent work of the artists, but by the fine arrangement of the program.

The first Liebling concert of the year was held at Milwaukee-Downer College, in Milwaukee, last week. The program consisted principally of selections from Grieg and called out in its renditions Mr. Liebling's usual brilliancy of performance, as well as some rarely beautiful pianissimo effects. Mr. Liebling gave a short biographical sketch of the composer, followed by an interesting appreciation of his work as an artist.

Rudolph Ganz, the Swiss pianist who is to give a recital at Mendelssohn Hall, New York, Friday afternoon, November 8, under Loudon Charlton's direction, will play selections by Beethoven, Brahms, Dohnanyi, Schumann, Ravel, Alban, Chopin and Liszt. It is interesting to note that five of the numbers on his program will be played for the first time in America. Mr. Ganz gave a successful recital in Boston last week and he will make an extended tour.

The annual faculty concert of the Sherwood Music School was given in Music Hall, Chicago, on the evening of October 21. Carl Sauter, Bertha Stevens, Francis Moore and Georgia Kober, with William Sherwood at the second piano, were the instrumentalists of the evening. The work of these pianists was exceptionally good. George Brewster, tenor; Grace Nelson, Mrs. Arthur Beresford, Elaine De Sellen and Arthur Beresford were the vocalists.

Louis Arthur Russell, director of the Normal Institute of Music, Carnegie Hall, New York, has arranged for the opening of a musical culture class on Tuesday evenings at 6:30 o'clock at the institute. The sessions will be especially planned for the development of sight reading, analytical harmony and general musicianship among professional students, both vocal and instrumental. The classes will be open to the public and to regular students of the institute.

Dr. Gerrit Smith began teaching at his studio residence, No. 19 East Forty-first street, on October 21. While Dr. Smith's work at the South Church, the Union Seminary and the Master School of Music occupies much of his attention, still he finds time for organ pupils and for theory and piano classes. The "Holy City" was given with a choir of fifty voices at the South Church on Sunday, October 27, and on October 24 Dr. Smith played at the Phelps-Stokes wedding at Norton, Conn.

Emil Liebling, of Chicago, gave his second popular concert on Sunday afternoon, October 27. His numbers covered a group by Neupert, D. O. Klein and one of his own compositions. He was assisted by Jennie F. W. Johnson, contralto, who sang a group of Schumann's songs and a group by the three composers, Hammond, Homer and Becker. Two trios for piano, violin and cello, by Liszt and Schumann, were played by Alexander Krauss, violinist, and Robert Ambrosius, cellist, and Mr. Liebling.

The Gottschalk Lyric School Faculty concert took place Thursday evening, October 24, in Kimball Hall, Chicago. Clarence Bird, pianist; Joseph Silverstein, violinist and Hedwig Nurnberger, vocalist, presented the program, assisted by Mrs. Carrie Beaumont at the piano. The first number was a sonata, opus 13, by Grieg, for piano and violin. Mr. Bird played two Chopin numbers and Liszt Rhapsody, No. 11, effectively, and Mr. Silverstein gave pleasure in the rendition of his selections, "Romanza," Svendsen, and "Scenes de la Szarda," Hubav. Miss Nurnberger sang four songs by Grieg.

Arthur Philips, the New York baritone and teacher, has some good voices in his studio this year and his time is nearly filled. Grace Clark Kohler, who is the soprano soloist at the West Central Presbyterian Church, West Forty-second street, gave a recital in Rochester on Wednesday, October 23. Mildred R. Traver, contralto, is booking a busy season under the management of Henry Wolfsohn. F. W. Smythe, tenor, and Thomas Chalmers, baritone, have been engaged as soloists at the Church of the Ascension. Bertha Giles, soprano, has been engaged at the Bergen Baptist Church, in Jersey City. Mr. Philips has many other conspicuous artists in his class at Carnegie Hall.

For the purpose of raising a fund to be devoted to improving the condition of needy American students of art and music in the Paris ateliers, a number of women, headed by Mrs. George F. Karr, have arranged a concert to be given in Astor Gallery of the Waldorf-Astoria, in New York, on the evening of November 16. Although the program has not yet been completed, the committee has engaged Jean Gerard, cellist, to play. Mrs. Clarence Eddy, wife of the well-known organist, will make her debut as a public singer on this occasion. Mrs. Eddy has a contralto voice suited to chamber recitals. She received her musical education in Paris, and it is largely due to her sympathy for the struggling American girls and youths in the French capital that the coming concert is to be given.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

Abbott, Bessie.—Detroit, Nov. 6; Washington, D. C., Nov. 25.
 Bispham, David.—Mendelssohn Hall, New York, Nov. 7, 14 and 21.
 Buhlig, Richard.—New York, Nov. 9, 14, 16 Steinert Hall, Boston, Nov. 21; Mendelssohn Hall, New York, Nov. 23.
 Carreno, Teresa.—Cincinnati, Nov. 21; Chicago, Nov. 24; Grand Rapids, Mich., Nov. 25.
 Clark, Charles W.—Chicago, Nov. 7; Minneapolis, Nov. 15.
 de Pachmann, Vladimir.—Chicago, Nov. 3; Carnegie Hall, New York, Nov. 19 and 26.
 Duffey, J. H.—Milwaukee, Nov. 13.
 Dufault, Paul.—Ossining, N. Y., Nov. 13; Central Falls, R. I., Nov. 25.
 Eames, Emma.—Carnegie Hall, New York, Nov. 23.
 Fletcher, Nina.—New Bedford, Mass., Nov. 4.
 Fremstad, Olive.—Buffalo, Nov. 18.
 Gadski, Johanna.—Milwaukee, Nov. 8; Chicago, Nov. 10.
 Gerardy, Jean.—Mendelssohn Hall, New York, Nov. 8.
 Grasse, Edwin.—Ossining, N. Y., Nov. 13.
 Hambourg, Mark.—Baltimore, Nov. 15.
 Hamlin, George.—Chicago, Oct. 27, Nov. 10; Milwaukee, Nov. 13; Chicago, Nov. 17; Indianapolis, Nov. 25.
 Hinkle, Florence.—New Brunswick, N. J., Nov. 15; Elizabeth, N. J., Nov. 18; Mount Vernon, N. Y., Nov. 22; New Rochelle, Nov. 23.
 Hofmann, Josef.—St. Paul, Nov. 14; Chicago, Nov. 17; Cincinnati, Nov. 18 and 19.
 Johnson, Edward.—Chicago, Nov. 13; Minneapolis, Nov. 15; Detroit, Nov. 19.
 Kriesler, Frits.—Carnegie Hall, New York (aft.), Nov. 14.
 Kubelik, Jan.—Hippodrome, New York, Nov. 10; Chicago, Nov. 14 and 17.
 Linde, Rosa.—New Bedford, Mass., Nov. 4; New-

ark, N. J., Nov. 20; Providence, R. I., Nov. 21; Schenectady, N. Y., Nov. 26.
 Macmillen, Francis.—Pittsburg, Pa., Nov. 3; Steubenville, O., Nov. 4; Marion, O., Nov. 5; Grand Rapids, Mich., Nov. 6; Chicago, Nov. 7; Milwaukee, Nov. 8; Chicago, Nov. 11; Anderson, Ind., Nov. 13; Indianapolis, Nov. 14; Elgin, Ill., Nov. 15; Chicago, Nov. 17; Joliet, Nov. 18; Evanston, Nov. 19; Rockford, Nov. 20; Lafayette, Ind., Nov. 21.
 Miles, Gwilym.—Chicago, Nov. 13.
 Paderewski, Jan.—Philadelphia, Nov. 11; Boston, Nov. 15 and 16; Washington, Nov. 19.
 Rider-Kelsey, Corinne.—Denver, Nov. 5; Milwaukee, Nov. 7; Columbus, O., Nov. 12; Chicago, Nov. 13; Minneapolis, Nov. 15; Grand Rapids, Mich., Nov. 18; Detroit, Nov. 19; Memphis, Nov. 21; St. Louis, Mo., Nov. 26.
 Rogers, Francis.—Mendelssohn Hall, New York, Nov. 26.
 Roy, Berthe.—Hippodrome, New York, Nov. 10.
 Sassard, Eugenie and Virginia.—Carnegie Hall, New York, Nov. 10; Philadelphia, Nov. 18.
 Sembrich, Marcella.—Carnegie Hall, New York, Nov. 12.
 Spencer, Allen.—Chicago, Nov. 6.
 Spencer, Janet.—Chicago, Nov. 13; Minneapolis, Nov. 15; Detroit, Nov. 19.
 Sprout, Mme. Berthold.—Milwaukee, Nov. 13.
 Van Yox, Theodore.—Mendelssohn Hall, Nov. 14.
 Witherspoon, Herbert.—Minneapolis, Nov. 15; Detroit, Nov. 19.
 Young, John.—Brockton, Mass., Nov. 4; Leominster, Mass., Nov. 5.

ORCHESTRAS, QUARTETS, ETC.

Adamowski Trio.—Medford, Mass., Nov. 5; Springfield, Mass., Nov. 6; Brattleboro, Vt., Nov. 7.
 Adele Morgulies Trio.—Mendelssohn Hall, New York, Nov. 19.
 Bessie Abbott Concert Co.—Detroit, Nov. 6; Washington, D. C., Nov. 15.
 Boston Symphony Orchestra.—Philadelphia, Nov. 4; Washington, Nov. 5; Baltimore, Nov. 6; New York, Nov. 7; Brooklyn, Nov. 8; New York, Nov. 9; Waterbury, Conn., Nov. 11; Cambridge, Mass., Nov. 14; Boston, Nov. 15 and 16; Providence, R. I., Nov. 19; Boston, Nov. 22 and 23; Worcester, Nov. 26.
 Kneisel Quartet.—Baltimore, Nov. 22.
 Minneapolis Symphony Orchestra.—Minneapolis, Nov. 15.
 New York Symphony Orchestra.—Carnegie Hall, New York, Nov. 10; East Orange, N. J., Nov. 14; Carnegie Hall, Nov. 17; Philadelphia, Nov. 18; Carnegie Hall (eve.) and Brooklyn (aft.), Nov. 23; Carnegie Hall, Nov. 24.
 Olive Mead Quartet.—Spokane, Wash., Nov. 5.
 People's Symphony Concerts.—Cooper Union Hall, Nov. 21; Carnegie Hall, New York, Nov. 22.
 People's Symphony Concerts (Auxiliary).—Cooper Union Hall, Nov. 8.
 Philadelphia Orchestra.—Carnegie Hall, New York, Nov. 5; Baltimore, Nov. 18; Washington, Nov. 18; Carnegie Hall, New York, Nov. 5.
 Philharmonic Club.—Minneapolis, Nov. 15.
 Philharmonic Society.—Carnegie Hall, New York, Nov. 15.
 Pittsburg Orchestra.—Pittsburg, Nov. 8 and 9; Buffalo, Nov. 18.
 Russian Symphony Orchestra.—Hippodrome, Nov. 10; Carnegie Hall, New York, Nov. 14.
 Schubert Club.—St. Paul, Nov. 6 and 20.
 Sousa's Band.—Salt Lake City, Nov. 4 and 5; Rock Springs, Nov. 6; Cheyenne, Nov. 7; Pueblo, Nov. 8; Colorado Springs, Nov. 9; Denver, Nov. 10; La Junta, Nov. 11; Kingman and Hutchinson, Kan., Nov. 12; Wichita, Nov. 13; Topeka, Nov. 14; Atchison, Nov. 15; Lincoln, Neb., Nov. 16; Omaha, Nov. 17; Des Moines, Nov. 18;

Iowa Falls and Mason City, Nov. 19; New Ulm and Faribault, Minn., Nov. 20; St. Paul, Nov. 21; Minneapolis, Nov. 22; Superior, Nov. 21; Duluth, Nov. 24; Eau Claire, Nov. 25; Milwaukee, Nov. 26.
 Symphony Concerts (for Young People).—Carnegie Hall, New York, Nov. 16.
 Theodore Thomas Orchestra.—Chicago Nov. 1, 2, 8 and 9; Milwaukee, Nov. 13; Chicago, Nov. 15, 16, 17; Cincinnati, Nov. 18 and 19; Chicago, Nov. 22 and 23.
 Volpe Symphony Society.—Carnegie Hall, New York, Nov. 21.

J. Warren Andrews, of the Church of the Divine Paternity, New York, gave an organ recital at Convention Hall, Buffalo, on Sunday last. Mr. Andrews is one of the founders of the American Guild of Organists, president of the New York State Music Teachers' Association, and first vice-president of the Clef Club. The organist was assisted by Mrs. Harry House Griffin, contralto, and Mary H. McClellan, soprano.

The Longy Club will give its annual series of concerts in Potter Hall, Boston, on Mondays, November 18, December 30, and February 10. The programs will consist entirely of music never before heard in Boston.

On Wednesday evening, October 30, a recital was given in Steinert Hall, Boston, and Liza Lehman's song cycle, "In a Persian Garden," was sung by Mrs. H. B. Camp-

bell, soprano; Grace Campbell, alto; Heinrich Schurman, tenor, and David A. Tobey, baritone.

The first meeting of the Tuesday Musical Club, of Pittsburg, for the season of 1907-08 was held at the German Club, Tuesday afternoon, October 29. Helen Treat, pianist, of New York, and David Stevens, tenor, of Pittsburg, rendered the program, consisting entirely of compositions by McDowell. The concerto dedicated by Carreno was played by Miss Treat and Helen Spencer. The proceeds from this concert will be given to the MacDowell fund.

The MacDowell concert of the Chaminade Club, of Dayton, Ohio, is claiming the attention of all the music lovers of the community. Everyone is desirous of adding some mite to the fund for the relief of the eminent composer. The concert will be given November 11 in the Y. M. C. A. auditorium and a very large audience is expected. The program will be given by a group of Dayton musicians.

Helen Pulaski-Inness, of Philadelphia, has been re-engaged as conductor for the Teachers' Chorus, a promising organization recruited among the public school teachers of the city. In accord with the precedent set last year, a spring concert will be given in the Academy of Music, when the Philadelphia Orchestra will be engaged to assist in making the occasion memorable.

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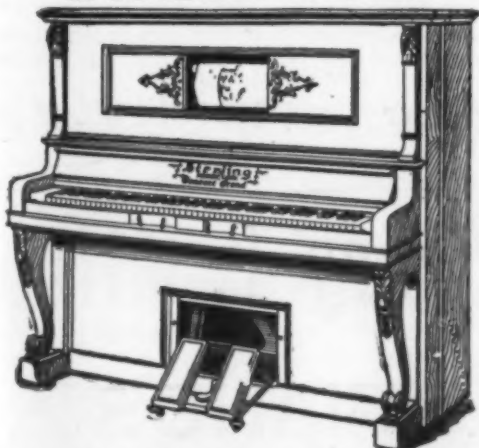


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